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# The Daily Egyptian, December 01, 1982

Daily Egyptian Staff

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# ISSC award cuts to be under \$150

By Andrew Herrmann  
Staff Writer

To cut or not to cut. That is not the question at this time for the thousands of Illinois students who currently receive Illinois State Scholarship Commission grants. Rather, the question is if or when the cuts are made, how deep will they go.

Larry Matejka, executive director of the ISSC, said the reduction in awards will not be more than \$150 for continuing students who met the June 1, 1982 deadline for applying for grants for next semester.

Matejka reported that the Commission voted Monday to

limit reductions in ISSC grants to no more than \$150, if indeed such cuts are made.

Matejka said that "hopefully no cuts will be necessary for anyone," but he said the commission wanted to "reassure some students" as to the severity of the grant reductions.

Keith Jepsen, director of scholarships and grants for the ISSC, said that students who did not make the June 1 deadline could experience larger reductions. How the reductions will be made has yet to be determined, Jepsen said.

"It is not clear yet that the reductions will be made or how we're going to do it," he said.

"It could be a flat \$50 reduction or 10 percent reduction. We may decide that those who are the neediest will not receive any cuts at all."

At SIU-C, the announcement will effect some 2,000 students, according to Dan Mann, assistant director of student work and financial aid.

Though Mann said his department has yet to receive official word from the ISSC, it is possible that awards could be reduced by as much as \$150. He said that the minimum grant awarded to students at SIU-C is \$30 and the maximum is \$602.75.

Mann said he anticipates that the ISSC will notify the students affected by the grant reduction

Matejka said there will probably be "another important announcement for students and schools," from the ISSC following the next commission meeting on Dec. 13.

Connie Lindsley, ISSC director of operations, said students have applied in record-breaking numbers this year and that schools have been swamped with work. She said over 250,000 students have applied for grants this year compared to a previous high of about 180,000.

At SIU-C, there has "been a noticeable increase" in ISSC grant applications said Mann. He said that nearly 11,000 students applied by Oct. 15 but

all of those who applied do not attend SIU - they only indicated on their ACT, Pell Grant and state aid forms that they were considering attending SIU-C.



Gus says it'd only be fair that when the ISSC cuts scholarships the University does the same for tuition — but don't count on it.

## Daily Egyptian Southern Illinois University

Wednesday, December 1, 1982-Vol. 58, No. 67



On the rocks

Staff Photo by Rich Saal

Jane McElroy, a Touch of Nature employee, spent her Tuesday afternoon scaling cliffs at Giant City State Park. Wednesday's skies could open up on outdoorspeople, though, with rain expected.

## Last fall USO meeting slated; senate elections to be Dec. 8

By William Jason Yong  
Staff Writer

The Undergraduate Student Organization will hold its last senate meeting for the fall semester at 7 p.m. Wednesday. A meeting scheduled on Dec. 8 was canceled to accommodate the senatorial elections.

Three bills and one resolution will be voted on at the meeting in the Student Center Renaissance Room.

The bills include one each to recognize the Supporters of the Muslim Students Society as a recognize the Supporters of the organization, to enhance senate attendance, and to recognize Southern Trustees Disc Golf Club.

A resolution to recognize Robert Roper, faculty member in political science, will also be voted on. Roper, who has been at SIU-C since 1978, will take a leave of absence at the end of this year to do a research at the

National State Courts in Williamsburg, Va.

John H. Dunning, Committee on Internal Affairs chairman, said that minor changes in the election guidelines will also be made. The changes involve typography and rewording of some of the clauses, he said.

John Strem, election commissioner, said that the number of candidates running for senatorial seats "was very, very disappointing."

"The main reason for the few applications was that the election commission and guidelines were set up very late," Strem said. "By the time they were set up, everyone was unenthusiastic to get involved because of academic commitments, such as exam preparations and term paper deadlines."

Strem said that students who had intended to run face limited time to petition. Next semester, the election commissions and

guidelines will have to be formulated "way ahead in order to facilitate an orderly election," he said.

A total of 37 candidates will run for 27 seats. Fifteen of them will run for 13 academic seats. They are: James Schielein and Samuel Sowemimo, running for two seats in agriculture; Brian Schofield and Mike Greathouse, for two seats in business; Bruce Stapley and Joel Natkin, for two seats in engineering; Dana Davidson and Tracy Stenbeck, for two seats in liberal arts; Roger Bauers, for one seat in education; Chuck Beveridge, for one seat in science; and Bridgitte Anderson, for one seat in human resources.

All these candidates are running unopposed. Only two seats are contested: one for communications between Steve Courtaal and Rita Stout; and one seat for the School of Technical

See USO, Page 2

## GSC to elect new president, VP

By Robert Green  
Staff Writer

The Graduate Student Council will elect a new president and a vice president when it meets at 7 p.m. Wednesday in the Mississippi Room of the Student Center.

At the last council meeting, GSC President Paul Matalonis announced he would resign effective Jan. 1 "to concentrate on law school." GSC Vice President Ann Greeley, a graduate student in psychology, was then nominated for president at the meeting, as was law student Dan Venturi. Law student Carl Kosierowski was nominated for vice president.

Matalonis said GSC

representatives can make additional nominations for the offices at the meeting Wednesday night. All full-time graduate students are eligible for candidacy.

In other business, the council will discuss a GSC Executive Board resolution concerning the University's proposed plan to alleviate the problem of past due student accounts.

Bruce Swinburne, vice president for student affairs, said last month that the University is faced with over \$750,000 in past due student bills because students either have not paid bills or have requested payment deadline extensions.

He said the University has

been considering a monthly service charge of 1 to 1.5 percent on accounts 30 days past due. He said other steps may also be taken to remind students of bills owed, including withholding transcripts, grades and diplomas, sending letters to students and the use of collection agencies.

The Executive Board resolution approves of the proposal to withhold diplomas and grades but disagrees with a proposed \$15 charge for reinstating grades on transcripts. The resolution also disapproves of the proposed service charge, and a proposal to eliminate cancellation waivers.

# Man arrested in Tylenol murder case

LOS ANGELES (AP) — A mechanic wanted for questioning in the Extra-Strength Tylenol poisoning deaths was arrested Tuesday in Los Angeles after he contacted FBI agents voluntarily, authorities said.

Authorities in Illinois were not labeling him a suspect but said he was someone they wanted to talk to.

Kevin John Masterson, 35, walked into the FBI office in West Los Angeles on Monday afternoon and said he was willing to be interviewed about the Chicago-area poisonings, said FBI spokesman John Hoos.

Masterson was questioned, detained overnight, then turned

over to Los Angeles police, who arrested him Tuesday at FBI headquarters on an outstanding warrant from Illinois on an unrelated matter, Hoos said.

Authorities who searched Masterson's rooms in Chicago in October found two Tylenol capsules and two bottles labeled poison. Investigators have also suggested that Masterson had a grudge against two of the retail outlets where the poisoned Tylenol was purchased.

In Chicago, Illinois Attorney General Tyrone Fahner said at a news conference that Masterson "made statements to various people that he was involved in the cyanide killings."

But he also characterized

## Fahner issues appeal to suspect

CHICAGO (AP) — Illinois Attorney General Tyrone Fahner appealed Tuesday for the surrender of Tylenol extortion suspect James W. Lewis and his wife, vowing that the former Chicago residents "will be arrested sooner or later."

Fahner, spokesman

for the multi-agency task force investigating the cyanide poisonings, said he hoped Lewis would follow the lead of Kevin Masterson, a former Chicago-area resident who surrendered Tuesday in Los Angeles for questioning in connection with the cyanide murders.

Lewis has been charged in connection with an attempt to extort \$1 million from Johnson & Johnson, manufacturer of the one-time best-selling pain reliever. His wife, Leann, is wanted on charges of using a false Social Security number

Masterson as "apparently the kind of person who says a lot of things that are not true or that he does not mean. He is not a suspect ... he is someone we want to talk to because of the

things he said."

Fahner, spokesman for the multi-agency task force investigating the killings, said Masterson was not their best lead.

"We have a number of people we are looking at and, sooner or later, they will not all turn out to be people who say things they haven't done. There will be one who committed the killings."

# Kilquist puts experience on line as he assumes sheriff's duties

By Bob Delaney  
Staff Writer

Bill Kilquist, who promised his experience would make him an effective sheriff, takes office Wednesday replacing Don White as Jackson County sheriff.

Jackson County State's Attorney John Clemens, for whom Kilquist worked the last two years as an investigator, said he expects a very close working relationship between the two offices with Kilquist as sheriff.

Kilquist has said his experience with the state's attorney's office as well as with the Carbondale Police and the Saluki Patrol would improve the sheriff's department and restore public confidence. Kilquist's relationship with Clemens started when Kilquist was with the Carbondale Police, Clemens said.

"It's not to say we didn't have good relations with Don White," Clemens said. "Don and I had a pretty good relationship. I think there'll be better lines of communication. Bill and I are good friends."

White, who was beaten by Kilquist in the Democratic primaries earlier this year, will step aside Wednesday after serving eight "sometimes

troubled years as sheriff. In 1980 he faced charges of theft in connection with the alleged theft of jail food and gas.

Kilquist, 33, said during the fall campaign that he would work to improve the department's public image as well as work on improved relations with the county board and other county offices.

For the time being, though, deputies are expected to run the show as Kilquist learns the workings of the office. Kilquist said he would allow deputies to call the shots "as long as something's not out of bounds."

"It wouldn't be fair for me to go in there and not know what's going on," he said. "I want to know what decisions are being made, and what isn't being made."

Although Kilquist promised changes in the department during the campaign including a major case squad composed of officers of several police agencies and an increase in patrols during times such as weekend nights, few immediate changes are expected. Kilquist said earlier this month he preferred to wait and find out just how the office now is working before he changes anything.

He has been splitting his time since early November between the state's attorney's office and

the sheriff's department where employees, including White,

have been showing him how the office works. Basically, Kilquist said, employees have been teaching him how to be a jailer, a deputy, a radio dispatcher, a cook and a secretary.

White said it would take time, however, once Kilquist occupied the office for him to comprehend the day-to-day problems encountered.

Kilquist will be among 33 Illinoisans taking office as sheriff the first time Wednesday. White said a turnover of about 25 percent every four years was not unusual in Illinois and attributed it to the nature of the office.

While Kilquist adjusts to his new office, Clemens is adjusting to life without an investigator. A replacement for Kilquist has not been chosen and Clemens said he doesn't have the money to hire one at the moment.

"I don't know when I'll be able to hire an investigator," he said. "It's budgetary problems with the county board. I do plan to hire an investigator. I don't think I can get by without one."

## USO from Page 1

Careers between Daniel Hanson and Robert Brady

A total of 22 candidates will vie for 14 geographic seats. They are: for five East Side seats, George Medellin, Brandon Freed, Denise Rozon, Brady Boggs, Ronald Orr and Jim Weber; for two East "Champaign" seats, Martin Kulp, Marcia Sashman, John Daniels and Lamont Brantly; for seven West Side seats, Karen Wolf, Leanne Borgstrom, Angie Cler, Stephen Fisherkeller, Mike Murk, Jim Rauhandeh, Debra Walton, Kathleen O'Sullivan, Ronald Scott, Frank Canchola, Naomi Nimrod and Dennis Ferguson.

All seats expire in spring 1983. Voting will be from 8 a.m. to 6

p.m. Dec. 8 in Trueblood Hall, Grinnell Hall, Lentz Hall, Greek Row, the Student Center, Morris Library, the Student Recreation Center, the Communications Building and Quigley Hall.

Ballot tallying will take place at 6:30 p.m. Dec. 8 and is likely to be completed by 8 p.m. Strem said.

Guidelines for campaigning in University Housing, established by Samuel Rinella, director of University Housing, have been distributed to candidates. The guidelines designated 6 p.m. to 10 p.m. Nov. 29 through Dec. 7 and noon to 10 p.m. Dec. 1 and 2 as the

times and dates for candidates to campaign door to door.

Candidates who wish to campaign in housing must obtain a permit for each individual, candidate or representative who campaigns. Permits are limited to 25 per candidate and can be obtained at third floor, Central Housing Office, Building D, University Square.

Election posters may be put on bulletin boards in the vicinity of Commons Buildings mailrooms at any time. An 11-by-17-inch poster for each candidate is permitted on each floor's bulletin board, which is to be put up by a student resident assistant.

## News Roundup

### Justice Dept. sues Park District

CHICAGO (AP) — Blacks and Hispanics have been systematically shortchanged by the Chicago Park District in the distribution of parks, recreation programs, facilities and funding, the Justice Department charged in a lawsuit filed Tuesday.

The lawsuit marked the first time the federal government has gone to court to enforce the anti-discrimination provisions of the Housing and Community Development Act of 1974, under which the nation's 39,000 cities receive multi-billion dollar assistance in block grants to provide basic services.

### Rise in forecast gauge 'no promise'

WASHINGTON (AP) — The government's main economic forecasting gauge edged upward in October for the sixth time in seven months, but neither government nor private economists read it as signaling a major recovery from the 16-month-old recession.

Commerce Secretary Malcolm Baldrige said that although monthly gains are piling up for his department's forecasting gauge, the Index of Leading Economic Indicators, the increases have been smaller than those preceding previous recoveries.

### Court to rule on abortion issues

WASHINGTON (AP) — The Reagan administration told the Supreme Court on Tuesday that elected lawmakers — not courts — need greater control over abortions.

More than three hours of oral arguments came as the nation's highest court opened its most sweeping review of the explosive controversy since the justices legalized abortion in 1973.

### Man beaten to death in soup line

MIAMI (AP) — An elderly man who roamed the streets with a shopping cart full of tin cans and bottles was beaten to death in a soup line by another "street person" as hundreds of vagrants waiting for a hot meal looked on, police said Tuesday.

Ivory Scott, a 65-year-old drifter known as "Pops," was bludgeoned to death Monday as he was waiting in line at the Camillus House, a soup kitchen that draws hundreds of down-and-out people to its doors daily, police said.

Scott had apparently pulled a knife on Earl Smith, 41, while both were in line, said homicide detective Harvey Wasserman. Smith left the line, then came back and allegedly bludgeoned Scott to death with a pipe as 300 to 400 people watched but did not act, Wasserman added.

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A new workshop organization to increase participation in the restoration of the Florida Everglades and provide opportunities to study and enjoy the area such as the Florida Pine Plantations, the Cypress Swamp, and other environmentally sensitive areas of the Florida Everglades. Participants will explore hiking areas and spend their days at Cape Sable during an extended canoe trip.

The educational focus of the workshop will center on issues of Everglades and the factors which determine the large and fragile ecosystem. Daily excursions will enable participants to get a close look at the abundant birdlife, alligators, and other wildlife.

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# USO to have fall book co-op after all

By William Jason Yong  
Staff Writer

After a period of speculation, the Undergraduate Student Organization has decided to organize a fall book co-op after all.

Mike Lough, director of the book co-op, said that he expects this year's co-op to attract more books than it did last year.

"The number of books will definitely be more than last year," said Lough, a senior in administrative science. "This year, I expect more student participation."

About 1,500 books were sold at last year's co-op, for a total of about \$10,000.

Lough, who was appointed by USO President Jerry Cook to coordinate the book co-op, said that he thinks this year's co-op will attract more students because of two factors.

First, the co-op will be located at the south soliciting area of the Student Center. Last year, it was held on the third floor of the Student Center. The new location will help a lot, Lough said.

Second, a campus-wide publicity and advertising drive will be carried out through the Student Programming Council and the Daily Egyptian. This year's co-op aims at improving and carrying out an effective publicity campaign, he said.

The book co-op will begin collecting books from 9 a.m. to 5 p.m. Dec. 13 through Dec. 17. Actual book sales are scheduled from 9 a.m. to 5 p.m. Jan. 17 to Jan. 20 in Ballrooms A and B. Dispersement of money to students whose books are sold will start from 1 p.m. to 6 p.m. Jan. 20 in Ballrooms A and B and from 9 a.m. to 6 p.m. Jan. 21 on the third floor of the Student Center.

Lough said that the purpose of the book co-op is to help student save their money. Students will benefit more by participating in the co-op than by selling their books to the bookstores, he said.

The co-op allows students to set the selling price. Students

who buy the books will get lesser prices as compared to those set by the bookstores.

"There is a dual benefit," Lough said. "But success of the co-op depends on students' participation."

Students who wish to participate in the co-op will have to fill in forms as a contract. Unsold books will be returned to owners at a convenient time to allow them to sell their books to the bookstores if they wish, he said.

"Students have nothing to lose," Lough added.

He said that the co-op is a non-profit service to students. Only 10 percent is deducted from every book sold to cover advertising and supplies costs. The bookstores charge 50 percent for the same service, he said.

He said the Student Center authorities have agreed not to charge any fees for the use of space for the co-op.

Craig Cunningham, a senior in marketing, and Lisa Muenzer, USO director of public relations, will assist Lough in organizing an advertising campaign.

In addition, Chris Boyer, a senior in accounting and computer science, will handle financial matters, and Chris Comer, USO student welfare commissioner, will assist Lough in overall supervision.

Lough said he had requested assistance from the College of Business and Administration (COBA). One organization, the Society for the Advancement of Management, had given a positive response. He said he is still searching for another organization to help in the co-op.

Sigma Kappa sorority will assist in the collection and sales of books, he said.

## Study sees good in Halloween bash

By Mike Nelson  
Staff Writer

Larry Lauterjung believes that the Halloween celebration could be a boon — instead of an embarrassment — to the citizens and merchants of Carbondale.

"It could be turned into an asset instead of something to be ashamed of," said Lauterjung, executive director of the Chamber of Commerce.

At the request of chamber officials, Lauterjung prepared a report on the prospective role of the chamber in promoting the annual Halloween celebration. According to Lauterjung, the report does not reflect chamber policy, but was intended merely to elicit public response to its content. "At present, the Chamber of Commerce has no policy on Halloween," he said.

Lauterjung's sentiments were echoed by Chamber President

Raul Ayala. "We've passed the time to remain in limbo on this issue — we now need to make a decision one way or another," he said.

Lauterjung said the Chamber's board of directors is studying the report and soliciting community input before it develops formal policy at its meeting Dec. 14.

Lauterjung said the Chamber has received "very few" responses to the report. "But the ones I have received have been overwhelmingly in favor of actively promoting the Halloween celebration," he said.

Lauterjung said he is interested in getting a favorable response to the report from the Chamber board at the Dec. 14 meeting. He said that if the board gives its nod to the basic thrust of the report, he will continue to study the issue. However, if the board rejects

the report, no further steps will be taken to implement it, he said.

Lauterjung said the Chamber will need to work with the Carbondale City Council in order to successfully promote the Halloween festivities.

Lauterjung's proposal to actively promote the Halloween celebration conflicts with existing city policy, outlined in Carbondale's "Halloween Ordinance," approved July 7, 1980.

The ordinance states that "a policy should be implemented containing both long and short term steps aimed at a winding down of the celebration in line with public health, welfare and safety interests."

Lauterjung said the Dec. 14 Chamber meeting will be the make-or-break step in the report's progress. "I put myself out on the limb for this one," he said.

## Reagan drops tax cut advance under heat from Congress

WASHINGTON (AP) President Reagan, facing stiff congressional opposition and fearful of losing next year's tax cut completely, abandoned any intention Tuesday of asking Congress to advance the effective date of the reduction from July to January.


Reagan told reporters after meeting with GOP congressional leaders that "we're not going to make a push" for moving up the scheduled tax cut. Instead, he said, he will concentrate on resisting any efforts to delay or

even cancel the 10 percent tax rate reduction.

"We agreed that our most important objective for this final session is to protect the cuts that are already in place," Reagan said shortly before departing for a five-day trip to Latin America.

Asked if he thought his third-year cut can be preserved, Reagan replied: "I think it can be saved. I'm sure of it."

But to delay the cut past July 1, he said, would be "directly opposed to what is needed to restore the economy."



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Mark Hemphill was a symbol of courage

When Mark Hemphill talked about the days when he could walk and run and catch footballs, he spoke of himself almost in the third person. He summed up the talents he once had as if he were looking at another man.

Which to some extent he was. Hemphill changed in more ways than one when he was paralyzed while diving for a fumble in McAndrew Stadium. The tragic thing about his death last week was that he was beginning to build a new life.

He still fought depression. Those who talked to him sensed how close he was to breaking, but he would shake it off and talk of the things that had replaced athletics for him.

He was proud of the work he did in computer programming classes. At SIU-C Hemphill had struggled as a freshman, but this semester at Florissant Junior College in St. Louis, he had shown an almost limitless desire to work. He couldn't take notes in class, and working at a typewriter was a painstaking labor, but he was tireless, and justly proud of the computer programs he turned out.

A regular job might have been impossible with his handicap, and he acknowledged that, but he never let it slow his work.

The sophisticated radar-controlled car that he built this summer was proof that Hemphill wouldn't let himself sit around and reflect with self-pity on his injury. The car took months to build — a monumental accomplishment for a person almost totally immobilized from the neck down. Part of his affinity for hard work was rooted in his desperate effort to bury the bad thoughts that haunted him, but Hemphill had genuine ambitions and was on his way towards attaining them.

He wanted to get out of school and get to work at a job. He was suing for workman's compensation but he really wanted a job. He wanted to support himself he said, and he is dead now perhaps because he preferred to live on his own and fend for himself.

"The more I do the more confidence I get," he said in an interview a few weeks ago.

People who knew him called him courageous, ambitious, someone who refused to let a terrible break sink him.

Apparently, it was one more terrible break that did sink him — a jammed wheelchair lift that left him unable to get out of his van, where he died — so the present evidence indicates — of exposure. He was killed by failure of a mechanical device on which he had been made dependent.

How will administration determine Saluki maroon?

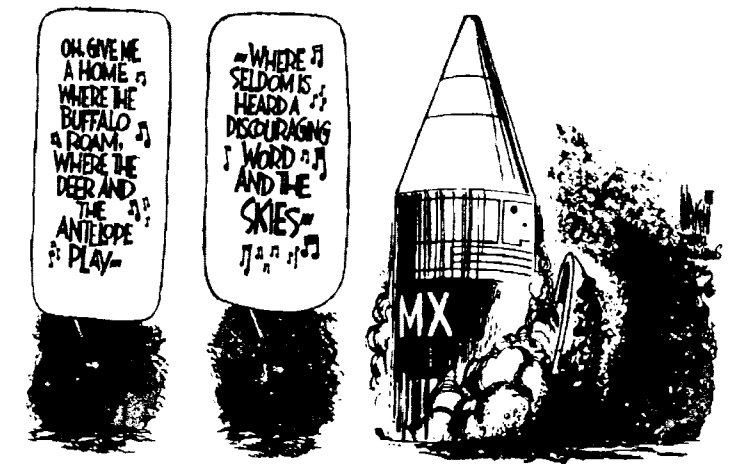
I was overjoyed to note your recent front page story concerning the long overdue consolidation of SIU's official color scheme. This was an article with all the impact of your previous hard-hitting news story entitled "Construction student builds house." It's about time we at SIU decided to separate the Maroons from the Oxblonds. Some of the athletes' uniforms frankly made me see red.

Some important issues need to be raised concerning the proposed meeting that will dictate what color SIU fans will dye for. Will it be a sequestered or open meeting? Will the panelists be paid Union wages, or will they be volunteers? Will both Qualitative and Quantitative criteria be discussed? Perhaps of utmost importance, how will these jurors be chosen?

It seems imperative to me that several different departments should be represented:

someone from both the Graduate and Undergraduate Student Councils should be present to speak for the students. The Cinema and Photography Dept. should be represented to espouse the use of light theory, the Art Dept. to champion pigment theory, the Physics Dept. to ensure that empirical means are employed to ensure the correct Kelvin temperature within the light spectrum, and the Philosophy Dept. to ask the critical question — are we all really seeing the same color? By no means should the Political Science or Economics Depts. be consulted as no conclusions would then be reached.

After all these factors are considered, each prospective panelist would then have to pass the Woodbine test for Color Blindness to ensure that after their final Maroonic decision, SIU can show its true colors. — Stephen M. Williams, Records Officer, Admissions & Records.



Letters

'Red scare' is Reagan fabrication aimed at discrediting nuclear freeze

According to the recent allegations of President Reagan, the nuclear freeze movement is really a front for those nefarious Communists. Although these revelations may seem new to the general public, the basis for this attack has been appearing over the past year in various conservative publications.

Reagan has pinpointed the book segment of the October Reader's Digest entitled, "The KGB's Magical War for Peace," as illustrative of the Soviet plan. Once a joke in the 1980 presidential campaign, Reagan's penchant for the Digest emerges again.

But this time it is not funny. The scenario outlined in the October issue is that the Soviets have planted KGB agents in the nuclear freeze movement, directing it toward weakening America's military might. One

is led to believe that Moscow possesses such far-reaching power as to spontaneously amass thousands of peace-loving "dupes" in anti-nuclear demonstrations in Europe and the United States.

The Reagan administration has much to gain by discrediting the freeze movement. A Red scare may turn away those who are sympathetic but presently not part of the movement, not to mention disrupting the fabric of the movement itself. In part, such attacks lessen Reagan's odious task of cutting the illusion that a bloated Pentagon budget and an accelerated arms race are necessary to achieve peace.

We find it hard to believe that the results of the recent November referendums for a bilateral freeze, or the laudable motion by the Carbondale City

Council for the same, or even the sentiments of the Catholic Bishops of America, all represent a hoax on the American people.

Rather, as Admiral La Roque of the Center for Defense Information recently suggested in Marion, it is the Reagan administration's nightmarish remarks such as a "limited nuclear war" and "a winnable nuclear war" that can be cited as reason enough to fuel the freeze movement.

By trying to head off a growing popular movement concerned with the ultimate reality of nuclear war, Reagan has once again underscored his inability to understand that government is run for the people, by the people. — George R. Holley, Coalition for Change, and Bonnie L. Gums, Carbondale.

Abortion akin to Hitler's actions

I would like to comment and reply to a letter in the Nov. 17 DE concerning abortion in America. I want to thank Bruce Virden, senior in electrical engineering, for saying something I've felt for years.

I realize the abortion issue is a touchy subject with a lot of people, but the holocaust is a touchy subject for many people, too. I was always taught that Hitler was a horrible killer because of the mass murdering of the Jewish population during World War II, and to this day I truly believe he was a very sick and insane man.

However, I can't help but relate Hitler's discarding of an unwanted people (unwanted to him, that is) to the women who are aborting children that are unwanted to them.

There are enough people wanting to adopt children, that an unwanted child could find someone to love him.

I realize that there are abortions that are justified, such as in medical emergencies. But, I also see many people protesting nuclear weapons, the Israeli invasion of Lebanon and the other senseless acts of violence committed around the world today. However, I don't see these same people (except for a few) protesting the holocaust of our children through abortions.

To the best of my knowledge, Hitler didn't believe in God, or at least I never read where he claimed Germany was a

Christian state during his reign. So killing for him wasn't very hypocritical.

But we in the United States are supposedly a society with high moral standards. Yet, every day in this country unborn children are tossed in the trash. Where are all those protesters to violence while this is going on?

Shouldn't we just protest all forms of killing? Then maybe we can sing "God bless America," rather than "God forgive America." Let's learn from the mistakes of history rather than living those mistakes all over again. — Walter Nickerson, Senior, University Studies.

If the situation is really that bad why don't you look elsewhere?

I read with great interest Don Stribling's diatribe on Evergreen Terrace (DE, Nov. 19). After reading it carefully, it appears the only way to improve Evergreen Terrace is to burn it to the ground.

Mr. Stribling first complains about the roaches and then proceeds to complain about the fact that his wife has spent 300 hours preparing for sprayings

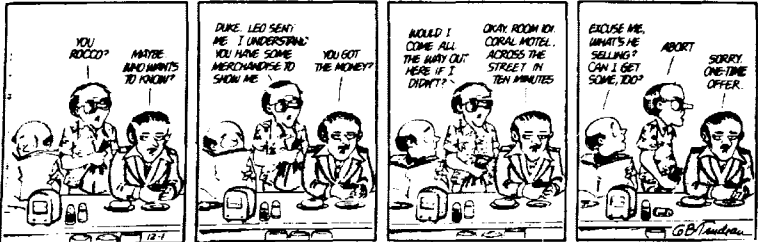
by University Housing.

On top of all this the other folks in Evergreen Terrace don't seem to share Mr. Stribling's enthusiasm for bellyaching about the problem.

Mr. Stribling, I suggest you look for alternative housing. Anybody as unhappy as you are with a living situation is doing himself a disservice. — Jim Osberg, Continuing Education.

DOONESBURY

by Garry Trudeau



# International students to get holiday families

By Michele Inman  
Staff Writer

Thanksgiving and Christmas break is the time when most SIU-C students are reunited with their families.

But many international students do not get to return to their home countries during holidays or breaks. The longing to return home may be felt more at these times than at any other.

To help ease the loneliness, the Office of International Education offers the Host Family Program.

"For special occasions, Christmas, Thanksgiving and other holidays and when SIU-C has breaks, international students get invited to an American home in order to experience a traditional American meal and be part of a family gathering," said Inga Solberger, coordinator of Host Family Program.

The program, Solberger said, is designed to give international students an opportunity to learn more about American culture and to experience the American way of life. In return, host families can learn about the traditions of different countries.

"They share knowledge about each other's customs and philosophies which can be rewarding for both parties," Solberger said. "Friendships develop between the American family and the international student that last long after the student has returned home to his country."

Faqir Hashmi, 25, spent Thanksgiving break with the Riddle family in Mount Vernon.

"I wanted to know how the Americans celebrate their feasts and you can only learn that when you're with an American family," said the graduate student in physics.

"It was great. It was the first time I had been with an American family."

Hashmi, who is from Pakistan, said that before he spent time with the family he thought that some things about the American way of life were confusing and absurd.

"I thought the Western way of living was absolutely different. I heard that they have a hard time in communicating between parents and children," he said. "Back home it is very easy to communicate because kids respect parents very much."

Now he feels that Americans have the same attitude and way of living as families in Pakistan.

"The biggest thing I have learned is the American way of living as a family," he said. "A traditional family, a traditional home is almost the same as our family or at least the one I

visited.

"In that particular family, there was no difference between the parents and children. They knew each other very well."

Hashmi said the family he visited was curious about his culture also.

"We had a nice talk and exchange of views," he said. "There was a lot of confusion about Eastern culture."

There are about 80 families in towns such as Carbondale, Anna, Murphysboro, Carleville, Marion, Herrin and Sparta and more than 100 students participating in the Host Family Program, Solberger said.

"We have to constantly recruit," she said. "This year we've sent pamphlets to new personnel faculty at SIU-C." The year before, 4,000 letters were sent to all SIU-C faculty

and personnel.

"We reach people over television, radio and news releases," Solberger said. Community people may also be reached through local newspapers and churches. A speaker's bureau is also used, Solberger said, "because we get requests from churches, schools and civic organizations who want international students to come and talk about their countries."

The program is also offered throughout the year on a regular basis if a family would like to see a student more often, she said.

Any international student who is interested in the Host Family Program may sign up at International Services, 910 S. Forrest Ave.

## Hemphill funeral in St. Louis; cause of death still unknown

A funeral service for Mark Hemphill, former SIU-C football player, who was paralyzed in 1979 while playing for the Salukis, will be held at 7 p.m. Thursday at the Randle Funeral Home, 4600 Natural Ridge in St. Louis.

Hemphill, 23, was found dead in his van about 4:30 p.m. Friday in the parking lot of the St. Louis apartment complex where he lived alone.

The cause of Hemphill's death has not yet been identified, although a preliminary autopsy report ruled out carbon monoxide poisoning and no signs of a violent death were

evident, according to Mary Case, deputy chief medical examiner for the city of St. Louis.

Case said Monday that an official report on the cause of death may not be released until next week.

Visitors may view Hemphill's body from 2 to 9 p.m. Wednesday at the funeral home. The burial will be held at 9:30 a.m. Friday at St. Peter's Cemetery, 121 Lucas Hunt Rd. in St. Louis.

Hemphill was survived by his parents, Mr. and Mrs. Ora Hemphill, from St. Louis, and his daughter, Tiffany, from California.

## Christmas tree sale underway

The annual Forestry Club Christmas tree sale is under way at SIU-C and area residents may phone 453-3341 to reserve a pine for the holidays.

Forestry Club members will deliver trees for \$1.50 within the Carbondale city limits or for \$2.50 outside city limits. Trees will be delivered in December.

Patrons also may select and pick up trees at a sale site beneath the McAndrew Stadium east stands Friday through Sunday.

The locally-grown trees are treated with a flame retardant and cost \$2.50 per foot plus a \$1.50 cutting charge per tree.



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# Fogelberg's 'Greatest Hits' not in tune with his best work

By Cynthia Rector  
Staff Writer

Unless Dan Fogelberg releases a greatest composition album soon, much of the public may define him by the limited artistic element present in his newly released "Greatest Hits" LP.

Those who know Fogelberg from hearing radio cuts from the heavily publicized "Innocent Age" might never have heard his early music, except for possibly the songs "Souvenirs" or "Gambler," sung in heart-felt style by a local campfire crooner. Both early songs have more depth lyrically and stylistically than songs on the new LP. "Run for the Roses," from "Innocent Age" or "Missing You," one of two compositions from 1982. "Part of the Plan," the first "Greatest Hits" cut, shows an early Fogelberg setting his rational world view to a sing-along tune. Car radios blasted, "Laugh when you can, Cry when you have to. Be who you must," it's a part of the plan. It's been eight years since Fogelberg wrote the hopeful "Part of the Plan," the first single from the Peoria lad's early play.

Chronologically, the next song representing his career is "Power of Gold," which details how a live-for-money mentality can creep up on "the unsuspecting." The hard-hitting song, which quickly became a hit, was released on the 1978 "Twin Sons of Different Mothers" LP, the album featuring collaborative experimentation between Fogelberg and Tim Weisburg. The more recent material seems overestimated, with two hits from the "Phoenix" LP of 1979: "Longer" and "Heart Hotels," four "Innocent Age" songs and two new compositions.

There's "Missing You," in which the man associated with the kick-back "California sound" exhibits a more upbeat side. It's fast, kind of jazzy, and packed with punch. "Missing You" isn't Fogelberg at his very best, but it stands out nicely from the hit ballads.

His other new song, "Make Love Stay," is dedicated to Tom Robbins and was inspired by the writer's classic, "Still Life with Woodpecker." Another palatable ballad, it expresses desire to keep the intrigue and excitement of new love.

This song could have been a greatest hit on its own merit, were it not placed on this album. Like good Fogelberg, it

## Album Review



Album courtesy of Plaza Records

shows some lyrical analysis, exploring the less-glorified truths about desire.

Side one of the LP flows smoothly with the more fast-paced "Part of the Plan," "Hard to Say" and "Missing You" cutting between the slower "Heart Hotels" and "Longer." The flip-side features mostly ballads, with the last three songs being almost too sentimental for the average person to handle in one dose. In their original environment these songs fared better.

No knowledgeable fan would accept this as representative of Fogelberg's successes, because any true fan would not rate his work commercially. Likewise, missing from any discussion of this artist are his three hearty LPs: "Homefree," "Captured Angel," and "Netherlands."

Fogelberg's first effort, "Homefree," released in 1975, contains some of his most tender acoustics and most ambitious lyrics. "Captured Angel" and "Netherlands," released in '75 and '77 respectively, also go unmentioned on the greatest hits LP.

Fogelberg considers "Netherlands" as his most

complete venture, his pride-and-joy, and it contains some of his best writing and musical arrangement. The title song and third cut, "Dancing Shoes," are two of his most artistic pieces. But they won't be found on Fogelberg's Greatest Hits. And maybe that's not so bad.

Greatest hits LPs are commercial ventures, not necessarily eclectic representations of an artist's best work. Possibly, in the case of a pop star like Elton John, his greatest-selling singles are his most brilliant pieces. But for a less accessible artist like Fogelberg, his quality collections, for one reason or another, may not receive airplay.

The philosophy behind greatest hits albums is simple: take the songs which made money as singles, and since more people buy albums than singles, capitalize on the profit. But there is a public service aspect for those unable to buy all of an artist's albums, they can buy a package of hits. This saves them money, thought and finding out who the artist is by weighing everything he's produced.

Yet, even in this collection of greatest hits, one can get a feel for Fogelberg's reflective lyrics. His repertoire is filled with aching songs. At his best, he is like a good comedian, directing his imagistic skills to make people visualize their deepest fears and composing moody stanzas to make flesh tingle with recognition.

And in case anyone wonders whether Fogelberg has lost sight of his acoustic side, they should know that he is now involved in an all-acoustic tour. When playing for a sold-out house in St. Louis, he said his premise for the tour was "to give people a chance to hear the songs the way I wrote them, before I put a thousand strings and horns in them."

## 'Cinderella' set for McLeod

At the time most students were in the first few years of grade school, the annual showing of "The Wizard of Oz" on television was joined by another perennial favorite - Rodgers and Hammerstein's "Cinderella."

Under the direction of George Pinney, the classic fantasy will come to life on the McLeod Theater stage at 8 p.m. Thursday, Friday and Saturday and 2 p.m. Sunday.

Pinney has also choreographed the production

and has worked with Robert Pevitts on the set design and Lang Reynolds on the lighting and special effects for the production. Pevitts is the director of the Fine Arts program at Kentucky Wesleyan College and Reynolds is the technical director of the SIUC Theater program.

Admission is \$4 for students and citizens over 60 and \$5 for the general public. Tickets are available at the McLeod Theater Box Office.

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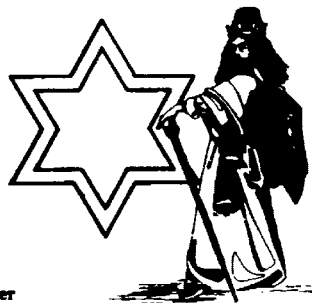
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# Drunken driver plan seems to work

By Jennifer Phillips  
Staff Writer

Although it's too early to measure success rates, the state police department's Remove Alcohol Impaired Drivers program seems to be working, said Sgt. Roger Draves, operations officer at District Thirteen in Du Quoin.

RAID was implemented statewide Nov. 1 to emphasize enforcement of drunken driving violations, according to Melvin Kersten, public information officer.

Funded by the federal government and through the Illinois Department of Transportation, off-duty troopers are hired by the state to patrol areas which have high rates of

drunken driving arrests.

Draves said the Du Quoin district, which serves 14 counties in Southern Illinois, is concentrating on the Perry-Jackson and Johnson-Williamson areas.

Three troopers in three separate cars are dispatched on weekends to each area, he said, and so far things are going pretty well.

Capt. Raymond Niepert of the Du Quoin district said "the RAID patrols will not be used to replace or substitute for regularly scheduled district operations."

Draves said arrest statistics for the first month are not yet available but would not indicate success or failure.

If a trooper constantly drives

past a tavern, he said, people at the tavern might be extra careful about drinking and driving. That's success which doesn't show in statistics.

Troopers are authorized to "place emphasis on Driving Under the Influence

violations," Kersten said.

The DUI law was designed to include drivers under the influence of other drugs as well as alcohol, Draves said, and troopers do find drivers fitting this category.

RAID will continue through

December and then from April through August, 1983.

Draves said extra troopers will not be needed during the holidays because the RAID troopers, along with regular units, will keep the highways sufficiently patrolled.

## Campus Briefs

EVE SONNEMAN, color photographer, will give a slide and lecture presentation at 7:30 p.m. Wednesday at Davis Auditorium, Wham Hall. The lecture is part of the Department of Cinema and Photography's "Contemporary Color Photography" series.

A DAY of Orienting, sponsored by Recreation for Special Populations, will be held Saturday. A skills workshop will be held at 10 a.m. in Recreation Center Room 158, and beginner's level competition at 1 p.m. at the Campus Lake Boat Dock. Interested students can register at the Recreation Center Information Desk until 5 p.m. Friday.

AUDITIONS FOR WSIU-TV on air news, weather and sports for spring will be held Friday. Those interested can pick up applications on the bookshelves outside the WSIU newsroom, and sign up for a time slot to audition Friday night. Producers applications are also being accepted; no audition is necessary.

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*Jimmy the Kid*  
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**ALUKI 00**  
ALL 2:00 PM SHOWS 11:30

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A PARAMOUNT PICTURE  
WEEKDAYS 3:00 7:15 9:30

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**VRATV 000**  
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## Puzzle answers

1. 2300 2. 0400 3. 0000  
4. 1111 5. 0000 6. 0000  
7. 0000 8. 0000 9. 0000  
10. 0000 11. 0000 12. 0000  
13. 0000 14. 0000 15. 0000  
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97. 0000 98. 0000 99. 0000  
100. 0000

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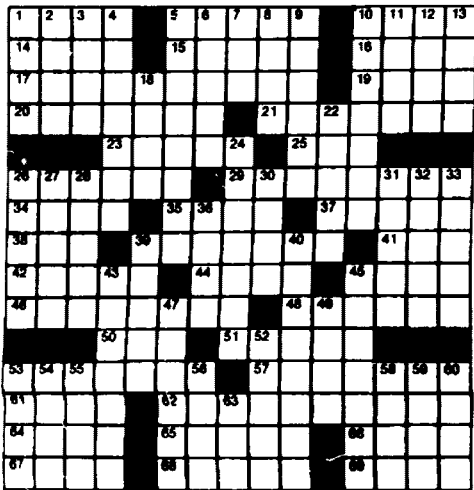
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# Today's puzzle

- ACROSS  
1 Bargain  
5 Icon  
10 Skink  
14 Winglike  
15 Designated  
16 UK river  
17 Hopeless  
19 Model  
20 Began again  
21 Drilled  
23 Vicious one  
25 Kindred  
26 Strolls  
29 Means  
34 Simple  
35 Single time  
37 The 400  
38 Flurry  
39 Fastened  
41 German pre-nam  
42 Waste system  
44 Shopper's need  
45 Honor cards  
46 Brittle resin  
48 Last conveyance  
50 Flying saucer: Abbr.
- 11 Kind of whale  
53 Atomic pile  
57 Manitoba  
Texas Indian  
61 Oil-rich prov.  
62 1/1000 part  
64 Comedant  
65 Droopy  
66 Wintry  
67 Weight allowance  
68 Queney  
69 Crumbs  
DOWN  
1 Couple  
2 Egyptian dancer  
3 Closures  
4 Worry  
5 "Fresh fruits"  
6 Servants  
7 Envy: Abbr.  
8 Moola  
9 Swimmer  
10 Ottawa or Washington  
11 Celebrity  
12 Of Celts  
13 Dandelion  
18 Widgeon

**Puzzle answers are on Page 7.**



## Campus Briefs

**YETI RANI**, professor of Community Development at the University of Zambia, in Lusaka, Zambia, will speak on "Community Development: An African Perspective," at 3 p.m. Wednesday in Quigley Lounge.

**APPLICATIONS** for summer jobs at Yellowstone National Park are available from Pat Brumley at 453-2391, or by coming to Woody B-204.

**THE SOUL** Music Department of WIDB has tickets available to see Prince, The Time, and Vanity 6 at the Checkerdome Saturday. Reservations can be made between 3 and 6 p.m. this week, until 4 p.m. Friday at the WIDB Business Office, located in Wright basement. Those interested can contact Steve Jackson at 536-2361 for more information.

**THE PROFESSIONAL** Law Enforcement Association will meet at 7 p.m. Wednesday in the Kaskaskia Room. At 8 p.m., Bob Ledbetter of the Carbondale Police Department will speak on Driving Under the Influence.

**THE STUDENT** Environmental Center will meet at 7 p.m. Wednesday in the Orientation room.

A **FLAG** football tournament, sponsored by the SIU Officials Club, will be held Saturday and Sunday at the Arena fields. Teams wanting to play can sign up in the Intramural Sports Office in the Recreation Center. A \$10 entry fee per team is required, with entries due by 5 p.m. Thursday. Those interested can call Tom Spyrebalski at 536-1623 for more information.

**THE PRE-VET** Club will meet at noon Wednesday in the Iroquois Room, to finalize plans for the wolf sanctuary trip.

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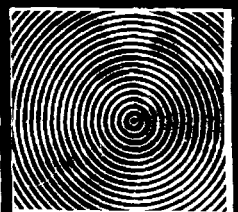
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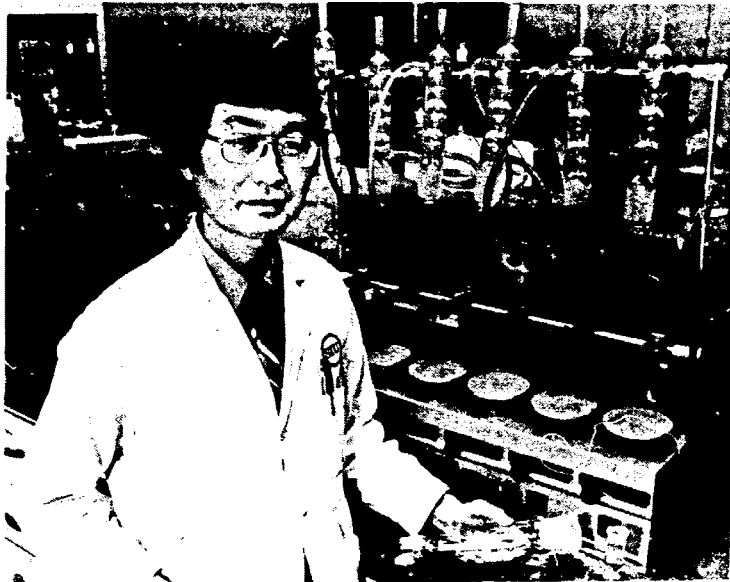
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Frank Konishi, SIUC professor, may have developed a food to help stop world hunger.

## New tofu eyed as possible help for malnourished populations

By Teresa Mullen  
Student Writer

Stemming the tide of worldwide hunger has been an elusive goal, but an SIUC professor thinks he's found a food that could help thousands of malnourished people in underdeveloped countries.

Frank Konishi, professor of nutrition, has been developing a new tofu, which he calls a "modified soybean product," that is higher in calcium and less gas-producing than today's commonly produced tofu.

Tofu is a soybean curd praised for its high protein content. The higher calcium content in Konishi's product will help countries where milk is scarce, he said, and he added that his product may be attractive to more people since many people don't eat tofu because of the excess gas it produces.

The extraction of water by simple carbohydrates that cause gas, contained in soy and beans of any kind, makes the product less gas-producing, Konishi said.

The addition of calcium salt "curdles the protein in the soy that otherwise would be lost," he said.

Konishi said he hopes to get additional funds from a tofu producer in San Francisco who has been supporting his research. With added funding, he said he will be able to employ Latin American students to develop the product for taste and other qualities that would make it acceptable for use in underdeveloped countries.

Besides helping feed hungry people in underdeveloped countries, Konishi said his product can help American farmers. He said farmers have a surplus harvest of soybeans which has driven the price down.

"My product would increase utilization and consumption of soybeans, even in other countries," he said.

One of the reasons for the low popularity of soybeans in the United States, Konishi said, is that many people associate soy with animal feed. He said that Illinois was the "number one soybean producing state and you can't even buy them in a store."

In addition to his recent research, Konishi wrote a book on weight reduction in 1979. The book, "Eat Anything Exercise Diet," stresses that exercise coupled with reduced caloric

intake is the key to losing weight and staying slim for life.

The book contains tables that show "Exercise Equivalents to Food Calories in Minutes," that have been reproduced in thousands of magazines and journals. The tables, developed by Konishi as a new way of recording weight control, show, for instance, that if a person reduced daily caloric intake by 800 and ran for 30 minutes a day, it would take 15 days to lose five pounds.

He said the book is not well-known because the publishers would not advertise it. "The publishers told me that the book did not make any wild or unusual claims, that is was not sensational enough to advertise."

The company won't publish the book in paperback form either, Konishi said, which would increase sales because of the lower price.

What does an expert on nutrition say about his own dietary habits? "I guess I practice what I preach in that I eat less daily so I won't have to exercise to burn off extra calories," Konishi said.

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# Blind Korean tackles language

## CESL program helps ready students for college work

By Sheila Washington  
Staff Writer

Like most international students who go to another country for school, Dae Hoy Koo has to learn the language of the land. But unlike most of his peers, the 40-year-old father is legally blind.

Koo, a native Korean who is determined to learn, enrolled in the Center for English as a Second Language in August at the recommendation of fellow countryman Yongsam Cho, a doctoral graduate of SIUC teaching at a university in Taegu, Korea.

"I want to improve my speaking ability in English," he said. "When I feel comfortable with my English I will try to enroll here for a doctorate in rehabilitation counseling," he said.

Koo is different from many of his peers in the CESL program, who study English to enroll for bachelors degrees. In addition to earning bachelors and masters degrees in special education for the visually disabled, Koo has studied the oriental skill of acupuncture. He studied acupuncture for 10 years in Korea and attended Tokyo's Acupuncture Research Institute for three years.

"I hope that I can practice my medical knowledge here in the United States as a part-time job," he said.

In Korea, Koo taught high school and was a part-time college instructor in Taegu, he said.

Koo is one of a few blind international students to enroll in the CESL program in the past decade. But CESL has taught English to students from across the globe interested in earning a college degree in the United States.

CESL is a unit of the Department of Linguistics and is staffed by university faculty. Its intensive program is open to university students, professional people, businessmen and others who want to learn English as a second language, said Richard Daesch, program director.

Daesch said CESL was started June 20, 1966, consisting of four eight-week terms during the academic school year. He said 150 international students are enrolled in the program, including ones from Turkey, Venezuela, Japan, Sudan, Sweden and Ecuador, are enrolled in the program.

Although a small percentage of the students who participate in the program are currently enrolled in other classes at SIUC, Daesch said 96 percent of them are "prospective university students."

Daesch said students accepted into the program are tested on English-language knowledge before and after CESL instruction. Students stay in the program from an academic year to 12 months before taking courses at SIUC, depending upon the skills they have acquired, he said.

Daesch said most CESL



Staff Photo by Alayne Blicke

Dae Hoy Doo, right, who is a blind student from Korea, and his classmate Rodolfo Guerra are learning to speak English.

participants are not allowed to enroll in other classes while in the program because they are not fluent enough in English.

But they are allowed to sit in on classes to strengthen listening skills.

Koo tries to increase com-

prehension and develop listening skills by listening to tapes. The tapes, which allow him to replay words he doesn't understand, is a good aspect of the program because the face pace of English-speaking instructors sometimes hampers

his comprehension, he said. Being visually disabled and temporarily vocally impaired, Koo has found school to be an

almost insurmountable challenge, until his English skills develop. "It's very hard for me to learn not being able to see. I would like to get a volunteer to read for me. I can't read print or see any gestures, so I have a unique need," he said.

Koo is optimistic about his speaking ability in English. "I am not poor at speaking. Although I'm not that good, my speaking ability is better than my listening," he said.

John Riggles, instructor of CESL's intermediate grammar structure class, said some international students naturally pick up English faster than others.

"It all depends upon the structure of their own language," Riggles said. He said Arab students have the most trouble with English spelling and that the Japanese have more grammatical trouble than usual. But then, he said, Arab students usually have "superior" oral skills.

Koo said instructors of the Center for The Center for English as a Second Language try their best to help him, but competing with sighted students is often difficult. Koo has a special tutor who supplements his classroom studies.

Koo, who lost his vision when he was 18 years old, wants to return to Korea after his studies to teach not just the visually disabled, but "all disabled persons" he said.

# Same old leader in new Congress

By Tom Raum  
Associated Press Writer

WASHINGTON (AP) — Except for a battle for Senate Republican campaign chairman, most congressional leadership jobs will carry over from the 97th Congress to the incoming 98th Congress to be seated in January.

Top and even lower-echelon Democratic and Republican leaders of both the House and Senate were all reelected in

November.

Although newly elected members won't be seated until January, both chambers were to hold party organizing sessions in early December.

An exception is the challenge Sen. Richard Lugar, R-Ind., has mounted to Sen. Bob Packwood, R-Ore., for the post of chairman of the Republican Senatorial Campaign Committee.

Lugar, portraying himself as a "friend of the president," is trying to wrest the key Senate

GOP campaign job from the maverick Packwood, whose criticism of Reagan earlier this year put him out of favor.

Some White House aides sought Packwood's ouster from the sensitive campaign post for months, but Senate Majority Leader Howard Baker, R-Tenn., managed to smooth things until after the elections. Lugar has been busy rounding up pledges for the post.

But Packwood is waging a counteroffensive and claims to

have enough pledges to win reelection to the job when the secret balloting is held Thursday.

Sen. Robert C. Byrd, D-W.Va., has locked up another term as Senate minority leader. A possible challenge from Sen. Alan Cranston, D-Calif., failed to materialize.

Majority Leader Sen. Howard Baker, R-Tenn., has no opposition to gaining a second two-year term as the No. 1 Senate leader.

In the House, neither Speaker Thomas F. O'Neill or Minority Leader Robert Michel, R-Ill., face opposition, nor do Majority Leader Jim Wright, D-Texas, Democratic Whip Thomas Foley, D-Wash., or Minority Whip Trent Lott, R-Miss.

The only vacant leadership post in the House is secretary of the Republican conference, held by Rep. Clair Burgener, R-Calif., who did not seek reelection.

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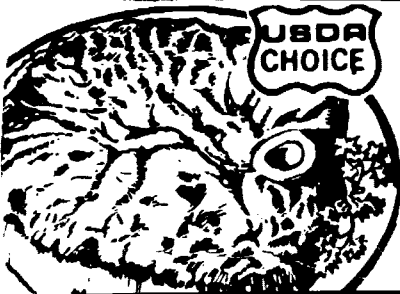


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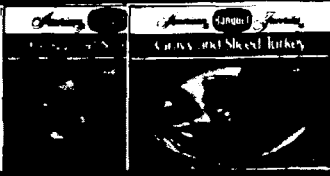
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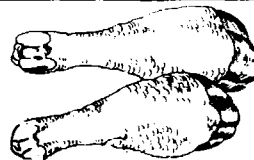


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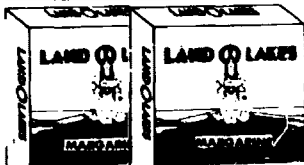
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# Gabriel stops masking talents, shines in fourth solo recording

By Tom Travin  
Associate Editor

Peter Gabriel has always hidden behind a mask of one sort or another.

As frontman of Genesis, one of the first "art-rock" bands to come out of England in the late 1960s, he hid behind the theatrical nature of the band's stage shows and its often melodramatic music. As a solo artist, he hid behind a shroud of anonymity and behind the overproduction (or underproduction) in the case of Robert Fripp's of his albums' producers.

With his fourth solo effort, enigmatically titled "Peter Gabriel" for the fourth time (though this one is subtitled "Security"), Gabriel has finally come out from behind his mask and stepped into the spotlight.

And with the possible exception of one song, the results are stunning.

On his last three albums, Gabriel has developed a penchant for electronics and electronic percussion. With the aid of synthesizer whiz Larry Fast, the mastermind behind the one-man group Synergy, Gabriel has developed a vast array of electronic toys to play with.

In some cases, as in "The Rhythm of the Heat," "Kiss of Life," "I Have the Touch" and "Shock the Monkey," the electronics work well in the context of Gabriel's stark arrangements. On "Wallflower," however, the electronics amount to little more than noodling. Despite this one failure the album is a triumph for Gabriel.

The album's gems are "I Have the Touch," "The Rhythm of the Heat," and "The Family and the Fishing Net," which showcase both Gabriel's astounding vocal abilities and Jerry Marotta's rapidly developing drumming skills. Marotta has been with Gabriel since his second album, and he keeps improving all the time.

Gabriel also recruited percussionist Morris Pert (formerly of Brand X), guitarist David Rhodes (who played on "PG III"), vocalist Peter Hammill (longtime friend and formerly of Van Der Graaf Generator, a melodramatic band who toured with Genesis in the early '70s) and bassist extraordinaire Tony Levin. For a group of studio musicians, they play extremely well as a unit and complement Gabriel's music perfectly.

Gabriel has always written

## Album Review



Album courtesy of Plaza Records

stark music, though due to the varying personalities of his producers, it has come out with varying degrees of orchestration. His first album, released in 1976 and produced by Bob Ezrin, was a carefully orchestrated effort which utilized melodicism in a beautiful and effective method but was mixed much too heavily. The result was an LP that was both top- and bottom-heavy, and Gabriel's vocal abilities were lost in the mix.

His second album, released in 1978 and produced by Fripp, was, if anything, underorchestrated. It was Fripp's conception of what a Peter Gabriel album should sound like (which is usually the case when Fripp produces an album).

Though Gabriel's voice was allowed to come to the top of the mix, the album's stark production was too drastic a change from the orchestration

of the first album. Though it featured some of Gabriel's best music, once again the production did not do him justice.

Steve Lillywhite, one of the hottest "new wave" producers around, produced Gabriel's third LP, released in 1980. For the first time in his career, Gabriel found a perfect relationship between production, music and vocals. Lillywhite did a masterful job producing and the album was Gabriel's largest commercial success to that point.

The latest album is a coproduction between Gabriel and David Lord. Gabriel has his voice right where he wants it on top of the mix, but not at the expense of the music, which flows along behind it in a perfect complement. It is his most successful effort overall, and though "PG III" was his most accessible, "PG IV" is his most interesting.

Always elusive and always changing, Peter Gabriel has developed into one of the most interesting and inventive musicians in the business today. His personality, though always strong, is finally coming into the forefront, and he has found the best producer he could possibly have - himself (with a little help from David Lord).

Gabriel will just keep getting better. And now that he has come out from behind his various masks, he is finally where he should be - in the spotlight, where everyone can fully appreciate him.

## Southern Illinois singers to present holiday oratorio

A performance of Schubert's "Mass in G Major" and Honneger's "King David" will make up the annual Christmas Oratorio at 8 p.m. Thursday in Shryock Auditorium.

The combination of the University Choir, Chorus and Chorale and members of the Southern Illinois Choral Society will be under the direction of Robert Kingsbury, director of choral activities in the School of Music.

"Mass in G Major," one of seven masses composed by Schubert, will open the program and will be followed by "King David," a musical telling of the biblical story of David from his

days as a shepherd to his reign in Israel, and ends with the prophecy of the coming of a Messiah.

Gerald Compton will narrate the performance while Catherine Mabus will play the Witch of Endor. Christine Goffinet, soprano; Karen Lewis, soprano; Rhonda McAfee, contralto; Brett Gibbs, tenor; and Greg Coutts, baritone will be the soloists for "King David."

Tickets for the oratorio are \$3 and are available at the Student Center Central Ticket Office or at Shryock Auditorium on the night of the performance.

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## Me and my shadow

Staff Photo by Cheryl Ungar

Kim Burgmeier and Michelle Richerson, both freshmen in political science, find the window place to sit and talk.

# Unemployment high but stable; turnaround expected next year

Unemployment remained high but stable in October, leading economists with the Illinois Job Service to predict a turnaround next year.

The only question, they say, is whether the recovery will come early or late in 1983.

Mike Vessell, economist for Job Service in Harrisburg, said he expected unemployment figures to be at 14 or 15 percent by March. Dennis Hoffman, economist for Job Service in Mount Vernon, said the rate could decline by April at the best, but a recovery by the end of the year would be more believable.

Jackson County unemployment rose from 9.8 percent in September to 10.4 percent in October, led by declines in construction. Hoffman said several large construction projects ended in the fall.

Unemployment figures in the region were mixed, but no

changes exceeded 1.2 percent. Vessell said changes less than 1.5 percent were considered insignificant.

Coal mine layoffs hurt Randolph, Perry and Franklin counties, where jobless rates rose.

Unemployment was 16.7 percent in Williamson County, nearly a full percentage point more than the September level and four percentage points more than a year ago. Vessell said unemployment in Williamson County could reach 18 or 19 percent by the end of the year as construction winds down, construction which

resulted from destruction caused by the tornado in Marion last May.

Hoffman said October traditionally is a strong month because the weather often stays warm, allowing construction, and because students are in school. Unemployment did not decline as expected in October, Hoffman said, and still remains high compared to last year.

Hoffman also said the number of people who have used up their unemployment benefits has exceeded those in recent years, indicating that a recovery has still not arrived.

## Divorce workshop to be held

The ways that divorce can be viewed as a process will be presented in a workshop, sponsored by Women's Services, from noon to 2 p.m. Wednesday in Quigley Lounge.

Divorce can provide a means

to greater self-awareness and personal growth when it is understood as a process of loss similar to that of the loss of a loved one, according to a news release.

Registration is not necessary.

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Staff Photo by Alayne Blücker

## Working to give

Easter Seals volunteers, left to right, Evelyn member, help a customer wrap his gift. Money Masterson, Sammie Aikman and Laverne raised from this project will be used to buy O'Brien, and Arlene Jones, an Easter Seals staff therapy equipment for handicapped children.

# SIU-C to try teleconferencing with 60-university network

By Eric Larson  
Staff Writer

The SIU-C Broadcasting Service and Division of Continuing Education have joined a pilot program exploring teleconferencing at the University.

"We've joined an experimental phase of the National University Teleconference Network along with over 60 other major universities," said Judy Fauri, teleconference project coordinator.

Teleconferencing will involve a live broadcast transmitted via satellite from some point in the United States to the Broadcast Service, said Lowell Hall, director of non-credit programs for the Division of Continuing Education. The program will be broadcast live in one of the Student Center rooms over either conventional or large screen televisions, depending on the size of the audience, he said.

Experts will be selected from the community to give comments on the material presented, Hall said.

Participants in a teleconference not only view the program live, but also are able to respond and ask questions via a telephone link-up with the originating station, he said. It allows people in various locations to receive the same

benefits as attending a live presentation while saving time and travel costs.

SIU-C will participate in a conference, "Productivity and Japanese Management," on Jan. 28, as part of the University's evaluation of permanent affiliation with the National University Teleconference Network, Hall said. This first teleconference will be broadcast from the University of Nebraska and American University in Washington D.C. The conference is open to any interested individuals or groups, he said.

"We would like to market this idea in the southern third of Illinois and in the more populated, bordering areas of adjoining states," he said. "This particular topic is of broad interest to the business community."

The cost of participation in this first teleconference will be \$125 per person, said Hall. The money will be used to pay for direct costs of the conference including a subscription fee paid for the program, facilities, publicity and lunch for the participants, he said.

The subscription fee is based on the number of universities using the program since the total cost is divided by the number of subscribers, he said. At present, 43 universities have enrolled to take part in the first conference, he said.

A set cost per program will be established if the University decides to maintain affiliation with the network, Hall said.

The University also has the option of subscribing to two additional teleconferences as part of the pilot program, he said. If selected, "World of Television" will be broadcast in February and "Earth Sheltered Housing" will be aired in March.

A final decision on joining the national network will be made in February after evaluating the success of the conferences held during the evaluation period, Hall said.

"We want to experience this one first before we make any decision," he said.

The Division of Continuing Education is also requesting comment from members of the general, academic and business communities in Southern Illinois as to the possible benefits of a teleconference system at SIU-C.

"Teleconferencing adds a new facet to conference services available to the University community as well as to business and industry," Fauri said.

No new equipment will be purchased for the pilot teleconference although a large screen television may be leased, depending on the size of the audience, Hall said.

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Mobile Homes

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CRISTMAS TREE STANDS will be for sale November 30-December 5 in the Student Center from 10-2:00. The sale is sponsored by the Society of Women Engineers.  
7347Aa69

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**AVAILABLE DECEMBER 15**. Furnished, clean, 12x60, 2 large bedrooms, carpeted, A.C., quiet street against woods, free water. \$225-mo. negotiable. 529-5838, 549-6414. 7262B072

**IF MONEY MEANS anything** to you rent from us. 10 weeks \$100. 12 weeks \$150. Call 529-4444. Pets okay. 87278B063

**TWO BEDROOM, QUIET**, close to campus, natural gas, water and trash pickup furnished. Sorry no pets. Roxanne M.H.P. on South Highway 51. 7296B077

**GIANT CITY ROAD** behind Mall. 1 1/2-bedroom trailer, clean efficient, CIPS gas and electric \$120. Small 1-bedroom trailer \$80. Water furnished, available Jan. 1. 549-4344. 87334B069

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**TWO BEDROOM, FURNISHED**, air, natural gas. Two blocks third University Mall. Six blocks from campus. No pets. \$150-mo. Others available in December. 549-2533. 87328B069

**AVAILABLE JAN. 1, 1983**, two-bedroom, clean, gas heat, \$160-month. Malibu Village South. 549-6274. 7336B069

**EXTRA NICE 14 wide, 2 bedrooms**, carpeted, air, furnished, good location, no pets please. 549-0491. 87310B084

**12x50 TWO OR THREE bedroom**, carpeted, anchored, underpinned, air conditioned, furnished, pool, sorry, no pets. Call after 4pm 529-3331. 87361B077

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**319 E. WALNUT, NO. 2, \$100**. Water and trash. Older 2x2.5, 5 month lease, 4 blocks from Rec Building. 529-1388. 87371B072

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**FOR RENT SPRING semester** 1 or 2 bedrooms in beautiful 3 bedroom house 1 mile from campus. Call 549-1802 ask for Kaye or Melane. 7418B072

## Roommates

**ROOMMATE FOR NICE 3 bedroom house**. Fully carpeted, walk to campus. Take occupancy December 15th, December paid. \$130 month. 529-5142. 7440B070

**NEED A ROOMMATE?** I need an apartment allowing Well-behaved big dog for spring, call: Linda 312-529-4338, reverse charges. 7368B072

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**ONE ROOMMATE FOR 4 bedroom home**, \$115 per month. Call 457-5361. 7263B082

**MALE ROOMMATE FOR 4 bedroom house**, \$115-month, washer-dryer gas heat. Spring Semester. 549-.463, Craig. 7285B071

**FEMALE ROOMMATE WANTED** for own room in 2 bedroom duplex. Rent \$130 mo plus utilities. On E. Gary Drive. Washer & dryer. Phone 529-2198 after 5 p.m. 7276B070

**ONE OR TWO roommates** needed to sublet. Town & Country Home Park. 529-5046. 7313B068

**MALE ROOMMATE NEEDED** Spring semester to share with two others. Georgetown, call evenings. 529-5834, 684-3535. 7282B083

**ROOMMATE FOR SPRING semester** to sublease 4-bedroom Lewis Park apartment. \$105 rent. 549-7714, Russell. 7300B071

**2 ROOMMATES NEEDED** for nice, quiet 4 bedroom house for spring semester. Low utilities. 10 minute walk to campus, and 1 block from the strip. Call 549-4282. 7318B074

**ROOMMATE NEEDED FOR 2-bedroom Apt.** Spring semester, quiet area \$137.50-mo. Call Rick at 549-5778 after 7 p.m. 7349B077

**FEMALE FOR SPRING Semester**. Spacious home, close to campus. \$200 with 3 gals. 529-month. 549-0065. 7345B069

**FEMALE ROOMMATE WANTED**, Near Crab Orchard Lake. Beautiful mobile home, available Dec. 20. Privately owned, own room, \$135-mo., one-third utilities. 549-6815. 7342B075

**OPEN-MINDED FEMALE NEEDED** immediately to share beautiful, huge house with one other female. Rent \$180 but lot's of extras (2 fireplaces, economical heat, close to campus and Arnold's Market). Pet's ok. 549-5634 or 457-3561. 7342B070

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**TWO OR ONE bedroom(s)** in large house. 1 bath, fireplace, newly refinished hardwood floors. Nice neighborhood. 529-5408 (ask for Karen after 5pm.). 7390B074

**MALE ROOMMATE NEEDED** for Spring semester. Wall Street Quads. 1/2 utilities. Sublease for \$25 plus damage deposit. Call Stan at 549-3670 after 6 p.m. 7363B070

**MALE NONSMOKING GRAD**, 2-bedroom apt. \$130-mo. Open Dec. Ph. 529-3435 between 3pm-7pm M-F. 7382B070

**MALE ROOMMATE NEEDED** for Spring semester. Red-Air Trailer Park. \$100 per month plus 1/2 utilities. 529-2046. 7382B069

**RESPONSIBLE MALE ROOMMATE** needed for apt. 1 1/4 blocks from campus. \$10 University. Your own room for \$180-mo. plus electric. Call anytime 529-3566. 7400B069

**FEMALE ROOMMATE WANTED**, very nice house close to campus, \$125 a month, heat included for spring semester. Call 549-6842. 7400B069

**ROOMMATE WANTED** For 12x60 trailer, Malibu Village South. Own large room. Call 457-4916. 7443B069

**TWO ROOMMATES NEEDED** for second semester. Lewis Park Apts. \$119-month plus utilities. Call 457-5708. 7423B069

**VERY NICE HOUSE** desires nonsmoking, responsible female. Close to campus. Great roommates. 549-4888. 7461B069

**M-F TO SHARE 3 bedroom house** on Emerald near Murdale. Prefer grad or professional. Call after 5pm 549-6733. 7435B070

**MALE, QUIET LOCATION** 1 mile south of campus. 2-bedroom, trailer. \$125-mo plus 1/2 utilities. 529-2626. 7431B070

**FEMALE (SERIOUS GRAD or SIU staffer preferred)** nonsmoker to share nice house near Boskeyville. Spacious room, private bath, laundry. 457-4335. 7460B071

**ONE BEDROOM** in 3 bedroom house - 3 blocks from campus, furnished and low utilities \$140 month. Available Dec. 15. 529-5872. 7430B071

**FEMALE ROOMMATE. SUBLEASE** in Lewis Park with option to lease in summer-fall. \$98.00 month 1/2 utilities. 549-1446 after 5. 7424B071

**MATURE ROOMMATE WANTED**. Country setting, big yard. 4 1/2 mi. south. Pets allowed. Male or female. Call 549-0390. 7425B071

**ONE ROOMMATE NEEDED** for three bedroom apartment. Excellent location, low rent, you pay gas, call after 6pm, ask for Rick. 549-4760. 7415B071

**HOUSEMATE TO SHARE** large house on 30 acres south on Giant City Blacktop. Available 12-6-82. 529-3745. 7428B071

**NEED ROOMMATE, SPRING semester**. Two bedroom Mobile Home. Furnished, wood burner \$128-mo. includes heat-water 529-1156. 7441B071

**FEMALE ROOMMATE WANTED** for nicely furnished Lewis Park apartment. \$113-month plus 1/2 utilities. 457-0654. 7439B071

**FEMALE ROOMMATE WANTED** to sublease 4 bedroom Lewis Park apartment. Spring semester. Paid, 529-1468, 529-2286. 7400B071

**LOOKING FOR NONSMOKING** male roommate for spring semester. Garden Park Apts. Call 529-5787. 7458B072

**FEMALE ROOMMATE NEEDED**. \$90 a month, nice house, 5 bedrooms and fireplace. 549-4247. 7463B072

**ONE ROOMMATE NEEDED**. (Male) Garden Park, Spring 529-5411, Ken. 7465B072

**FEMALE WANTED - SHARE** beautiful self-owned trailer. Responsible, nonsmoker, available anytime. 2 miles from campus. \$100-mo., 1/2 utilities. 457-5788. 7448B073

**ROOMMATE NEEDED** for Spring semester, Lewis Park, near pool, laundry. \$119 monthly. Call 549-3638. 7460B074

**ROOMMATES NEEDED**. GARDEN PARK ACRES Apartment. Both male and female for Spring semester. 549-2835. 8:30-4:00. 87416B077

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LARGE 4-BEDROOM DUPLEX, big fenced yard, new carpeting, all utilities free. \$375-mo. Murphysboro, 529-6572. 87400B069

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**D.J. MUST BE** available weekends and breaks, like kids, be 21 years of age. Apply Great Skate Train. 7267C76

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**WANTED: PART-TIME BAR-TENDERS** and waitresses. Apply in person at S.I. Bowl. 87311C08

**TUTORS WANTED**. WE are looking for experienced, competent, sensitive, and creative persons to tutor freshmen level students. Areas being hired in are: English, Mathematics, History, Anthropology, Geography, Science, Philosophy, Recreation and Communications. Qualifications include: student work eligibility, a 2.5 minimum GPA, demonstrated proficiency in the area you are interested in, tutoring and available to attend a training session January 16, 1983. Application materials may be obtained at Woody Hall C-16. Special Supportive Services. Deadline for the return of the applications is 5:00pm, December 6, 1982. 87404C09

**TILE SETTER** to lay 600 feet of bathroom, shower, and kitchen ceramic tile. Could work around school hours or for Christmas break. Must have own tools. 457-4334. 87397C71

**WANTED: A STRONG** back and management skills to run a recycling program. Call the Podiatry Control Department. 536-7511, VB7406C57

**FULL TIME, MALE POSITION**. Good salary, insurance. Call after 5pm. 1-312-780-1132. 7396C08

**VOLUNTEERS, INTERNS INTERESTED** in alcohol and drug education needed at the Wellness Center. Continuing spring and summer. Good communication skills and group facilitation experience are essential, as is interest in promoting the responsible use of alcohol and other drugs. 10-20 hours per week required. Class credit available. Call 536-4441, ext. 277 or stop by 112 Small Group Housing, Room 207 by December 15. 7407C72

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## ANTIQUES

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**RIDE NEEDED TO DALLAS,**  
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Drew. 7464O72

**TWO GIRLS NEED** ride to  
Phoenix, Ariz. for X-mas break.  
Call 529-5261, ask for Susan.  
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Runs on weekends. Departs  
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To a good friend,  
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**Dan**



# GRANADA

## WEEK

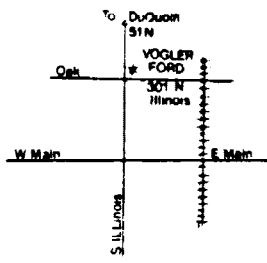
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# RIF entices children to read while making books affordable

By Bob Chura  
Student Writer

For many parents, encouraging their young children to read is like getting them to eat vegetables. There's too many other things to do, like playing with their friends or watching television.

For those parents and others who would like to see more children reading, there is a nationwide program to help. It's called, "Reading is Fundamental," and is in its fourth year in both Jackson and Perry counties.

RIF is a non-profit organization that gives to children inexpensive, quality books that are interesting to them, according to Donella Odum, children's librarian at the Carbondale Public Library and participant in RIF.

"What we try to do is present quality literature to children that they can keep," she said.

RIF was founded in 1966 by Mrs. Robert McNamara, wife of the former U.S. secretary of defense. Her goal was to motivate children ages 3 through high school to read.

In Jackson and Perry counties, the regional superintendent of schools organized the program. In

Jackson County, participants are 3- and 4-year-olds, kindergartners and ninth graders. Each child receives three books, Odum said. Children in grades kindergarten through three receive books in Perry County.

Books ticketed for Jackson County are first mailed to the Shawnee Library System, which turns them over to the Carbondale Public Library for distribution. In Perry County, distribution is done through the schools.

Don Stricklin, regional superintendent of schools, said children in Jackson County are enthusiastic about the program.

"The response from the ninth graders has been as positive, as supportive and as appreciative as the 3-, 4- and 5-year-olds."

He said RIF would like to improve its program but said they are "holding their own."

"In the past," Stricklin said, "RIF has had very active participation from very prominent civic and political people and that has been very helpful."

Television actor Edward Asner has been one such active supporter.

In fact, Stricklin said, results of a questionnaire sent to all participating groups nationwide

show that the majority of respondents favor the program.

Three committees perform the work at RIF. The Book Selection Committee orders titles from publishers and makes certain storage space is available for the books.

The Motivational Activities Committee acts as the publicity wing. It informs children, parents and community residents when distribution dates fall through the use of book marks, posters and newsletters.

The Fund Raising Committee collects money on the local level, which is matched at the national level by a maximum of \$150,000, to be used exclusively for book purchases.

According to Stricklin, most complaints about the program stem from misunderstanding it. "RIF is not a teaching method. We leave the teaching to the schools," he said. "RIF is a motivation program designed to cooperate with, not compete with, public schools."

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## Students, faculty to vote for outstanding teacher

Nominations for the College of Liberal Arts Outstanding Teacher Award can be made by students and faculty Wednesday and Thursday.

Voting places for undergraduate students will be in the following departments: Anthropology, Computer Science, Economics, English, Foreign Languages and Literature, Geography, History, Linguistics-Center for English as a Second Language, Mathematics, Philosophy, Political Science, Psychology, Religious Studies and Sociology.

Undergraduate students may also vote by filling out ballots which will be in the Daily Egyptian Wednesday and Thursday. The ballot may be deposited in ballot boxes in the

COLA departments.

Faculty and graduate students in each COLA department can nominate an outstanding teacher from each department.

Five outstanding teachers will be chosen from those nominated by the Teaching and Learning Committee of the COLA Council, according to Katherine Pedersen, chairperson of the committee. Nominations are to be based on evidence of effective teaching including student evaluations, letters of recommendation and participation in activities related to teaching, she said.

The names of the outstanding teachers will be announced by James F. Light, dean of the college.

## How to civilize 7a.m.



The schedule may be less than civilized, but you don't have to be. Try a warm cup of Café Français. Smooth and creamy-light, it's a nicer way to meet the morning. And just one of six deliciously different flavors from General Foods' International Coffees.



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## WEIGHT CONTROL FOR THE HOLIDAYS



How to avoid the "Indulge and Bulge" syndrome

- Topics include:
- Alternatives to high calorie goodies
  - saying "no" to pushy relatives
  - maintaining a reasonable exercise program
  - Question and answer



Thursday, Dec. 2, 1982

Student Center Kaskaskia Room



# Freshman gymnast working on smooth transition to college

By JoAnn Marciszewski  
Associate Sports Editor

Last year, Brendan Price was an integral part of the No. 1 high school gymnastics team in Texas. Now after only three meets at the collegiate level, Price has shown signs that he is on his way to becoming the same on the Saluki roster.

"The way I look at it, recruits come in two categories," said Coach Bill Meade. "Some freshmen have to work at it and takes to their junior year before they come into their own. Some start as freshmen and do well like Brian (Babcock), Dan Muenz, Gary Morava. Brendan is talented enough to go right into it."

Price can already name a collegiate meet among his personal highlights in gymnastics, which include placing second in state all-around competition the year his team from MacArthur High School took the team championship, and placing second in vault in the United States Gymnastics Federation nationals last year, at the Bronco Invitational, November 12. Price added winning the vaulting competition with a 9.6 to that list.

Though vaulting is his strongest event, floor exercise and high bar come right behind, and parallel bars is also a good event for him. Price competed as an all-arounder at Kalamazoo, but it will be a while before he does it regularly, as his work on the rings and pommel horse needs some polishing.

"I'd like to compete in all six, but it would be tough in those two events," the San Antonio native said. "I'd have to come a long way to make that by sophomore year."

Having a good, solid team this year, Meade is in no hurry to



Staff Photo by Greg Drezdon

Brendan Price brushes up on his form on the parallel bars.

See WORKING, Page 23

## FIRST from Page 24

season. Vanderbilt fell to 2-1, having beaten North Alabama and Belmont College.

The Commodores were led by Harriet Brumfield's 20 points and Barbara Brackmann's 18. Both Brumfield and Brackmann, a pair of 6-2 sophomore forwards, were named all-AIAW Region II and all-Southeastern Conference last year.

Rose Peebles, the transfer from Kansas, chipped in 10 points for the Salukis.

The Salukis will play their third game in four days when they face Western Kentucky in Bowling Green Tuesday night.

The Toppers have all five of last year's 12-15 starters returning.

The Salukis handed Western Kentucky a 68-63 loss last year in Carbondale. SIU-C Coach Cindy Scott admits that the Toppers

do not have the personnel of Oregon State or Vanderbilt, but points out the home court advantage gives any team a slight edge. Scott said Western Kentucky is a quicker team than SIU-C.

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**REGISTRATION:** Rosters and tournament rules are available at the Student Recreation Center Information Desk. All rosters should be submitted by Captains' Meeting or by 11:00pm Monday, December 6, 1982, at the SRC Information Desk.

**CAPTAINS' MEETING:** 4:00pm Monday, 12/6/82, Room 156 SRC

**PLAY DOWNS:** Saturday, 1/22/83 (First weekend after SIUC classes resume for Spring Semester)

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# WORKING from Page 22

rush the freshman into an all-around spot.

"At the end of this year, he'll be doing maybe four events," said Meade. "If he does that, he's done an outstanding job. From what I can see, possibly by next year he could be doing all six. He has four events now that are pretty decent, and his rings don't seem far away. His strength is the factor on pommel horse."

Price came close to competing against the Salukis. He did not decide on SIU-C until late April of his senior year after contemplating offers from Ohio State, Oklahoma and Illinois-Chicago. gymnastics powers all. By spring, he was deciding between schools nearer to home. Houston

Baptist and Odessa Junior College.

Meade had just about rounded up his recruiting for 1982, but went to the Texas high school championships to look at some juniors. Saluki gymnast Kevin Mazeika, another Texas native who had met Price at a clinic over Christmas, told the coach to check Price out.

"I was impressed," Meade said after seeing Price's performance. Price accepted Meade's invitation to look into SIU-C.

"I gave him two weeks," Meade said. "I told him I wouldn't call but he had to make his decision. I thought I might lose him to Oklahoma, and I was about to go looking for a

gun because the coach at Oklahoma had already gotten one recruit away from me, and I wasn't going to let him get this one, too."

But Price decided on SIU-C, without any coercion on the part of the Saluki coach. He has fit right in with the attitude that the team comes first, and that team excellence contributes to individual excellence, according to Meade.

"I think I've come pretty far in the short time I've been here," Price said. "In high school, all I wanted to do was compete as a collegiate gymnast, and now I'm doing that. But to do really well and contribute to the team's success is really what I want to do now."

## Georgia retains top grid spot

Unless something drastic occurs in next week's final regular-season Associated Press college football poll, Georgia and Penn State will meet in the Sugar Bowl on New Year's night as the nation's 1-2 college football teams.

Georgia wound up the regular season as the only unbeaten-untied team by defeating Georgia Tech 38-18 and was a near-unanimous choice for No. 1, the fourth week in the raw. The Bulldogs have been at the top of the poll. They received 52 of 56 first-place votes and 1,115 of a possible 1,120 points from a nationwide panel of sports writers and sportscasters.

Penn State trailed Pitt 7-3 at halftime, but rallied to win Pitt 19-10 and held onto second place. Nebraska remained No. 3 by defeating Oklahoma 28-24 to win the Big Eight championship and a trip to the Orange Bowl.

Southern Methodist, headed for the Cotton Bowl, held onto fourth place, while Pitt's loss to Penn State dropped the Cotton

Bowl-bound Panthers from fifth to seventh.

UCLA climbed from eighth to fifth, and will bring its 9-1-1 mark to the Rose Bowl.

Arizona State dropped from sixth to 11th, while Arkansas jumped from ninth to sixth. The Razorbacks, idle last weekend, close out the regular season Saturday against No. 12 Texas.

Clemson moved from 10th to eighth, followed by Washington and West Virginia.

Clemson's defending national champions won their second consecutive Atlantic Coast Conference crown with a 9-1-1 record, but are on probation and cannot go to a bowl game.

The Second Ten consists of Arizona State, Texas, LSU, Oklahoma, Florida State, Southern Cal, Maryland, Ohio State, Auburn and Michigan. Auburn replaced Tulsa in the Top Twenty by defeating Alabama 23-22 for an 8-3 regular-season record.

## MVC from Page 24

team get so dejected. I thought there were times when they almost quit. I was very conscious two to three weeks ago (late in the season) that we were missing something. They were acting like we were losers."

Better late than never, SIU-C recovered to notch a winning record.

"What happens these years is that sometimes you go 4-7, or 3-7-1," said Dempsey.

Johnson pulled out of his slump at the end of the year though, just in time to help carry the team back over .500. In the last two games he got some help from a formerly dormant ground game.

Except for Harper, the Saluki seniors may spend a lot of time thinking of what might have been. He can thank about a potential pro career.

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Staff Photo by Rich Saal

Saluki John Harper finished out his career at SIU-C with a flair, picking up the Missouri Valley Conference's defensive player of the year.

## Intramurals heat up as competition winds down

By Brian Higgins  
Staff Writer

Survival of the fittest. In intramural circles at SIU-C, that's exactly what the game comes down to. Aspiring and would-be champions alike are currently jockeying for the final positions in the dwindling circle of teams remaining in sports competition.

Men's football, the most densely populated area of competition currently on the IM lineup, will crown its titlists Wednesday afternoon. In the Men's "A" Division, the final scenario has been set, with the undefeated Hosers (8-0) pitted against unbeaten Bush Leaguers (7-0).

In "B" play, semi-final action was completed Tuesday, with finals also scheduled for Wednesday. In late action, TD Crew, a team that earned its name by racking up touchdowns by the dozen while holding their opponents scoreless during regular season play, faced the unbeaten Razorbacks.

In the other semi-final, The Who, 8-0, faced The Beavers, a squad that has made a habit out of burying playoff opponents. The championships for both divisions will be played at 3:30 Wednesday on the Arena Fields.

Volleyball action has also reached the terminating stage. Men's "A" play will match Malaysia Air, 5-1, against Mickey's Men, also 5-1, in the finals. "B" Division competition, on the other hand, is still undecided, with seven teams currently remaining in competition. Armed Forces and Golden Spike lead the list of title hopefuls, while Animals and Destroyers have advanced into second round playoff action.

In Women's competition, Diggers will attempt to dethrone Robyn's Hoods' title march in the "A" Division, while "B" semi-finals play gets underway. In that division, Fighting 15th will face Let Loose, while Volley

Girls and Flames do battle for the other championship slot.

Co-Rec competition finds Robyn's Hoods and Co-Wrecks as the sole survivors in the "A" Division title chase. The "B" Division, according to Joyce Craven, Intramural Director, is still too jumbled to call. That picture should be clearer next week, when the finalists will emerge from weekend action.

Indoor mini-soccer is currently winding down its regular season. In Men's "A" play, Iran and Latinos are leading the pack with undefeated slates at season's end. Both teams were scheduled to receive first round byes in playoff action, but Latinos elected to play the first round. That decision paid off, if for no other purpose than gaining playoff experience, as they easily ripped their first round opponents, 7-1.

Latinos, Maya and Dirty Dogs II all posted perfect slates in "B" action during regular season play. Dirty Dogs botched a title chance however, after they used an illegal player in a 2-1 playoff win over Bimbos, the team that will advance in their place.

The Co-Rec divisions also concluded regular season competition, with Kicks and Indigenous pacing the "A" and "B" Divisions, respectively, with 4-1 marks.

Mike's Done is fast proving while it may be water polo's most prolific team this season. The "A" Division squad currently posts a 6-0 record, with its average margin of victory over 20 goals in a sport where even 20 goals in a game is a rarity. "B" action is also being headed by a 6-0 squad, P.A. Navy. The 69ers, at 4-1, and Highland 1 appear to be the Navy's chief threats in the title pursuit.

# Top defensive honors to Harper as 3 Salukis make MVC team

By Dan Devine  
Staff Writer

Even on one leg, John Harper was the best defensive player in the Missouri Valley Conference. The Saluki linebacker-defensive end spent much of the season hobbling on a bad ankle, but the Conference still chose him as its most outstanding defender this week.

"I was a little surprised because with his ankle injury he wasn't having a good year by his standards," said Saluki Coach Rey Dempsey. "But I knew there wasn't anybody else setting the world fire. They still thought he was good and they had a lot of respect for him."

Most Valley coaches drew blanks when they were asked what they planned to do about Harper. Most of them resigned themselves to directing their running games to the other side.

Still, he was SIU-C's second leading tackler and leading pass rusher. Harper had 58 solo tackles and 52 assists, and sacked opposing quarterbacks seven times.

The injury interfered with the season but overall I thought I had a good year," said Harper.

He hurt his ankle in the sixth game of the year, and wasn't really right until the year's finale. In between he played at between 50 to 80 percent of his usual ability.

Harper perfected his style of

non-stop aggression during four years at SIU-C, starting by embarrassing seniors in drills his freshman year. Dempsey predicts that Harper will go in the first three rounds of the National Football League draft this spring. At 6-2 and 233 pounds, Harper is being projected as an outside linebacker.

This year he spent the first part of the season shuttling between end and linebacker before becoming a fulltime defensive end during the Florida State game.

"He's going to play in the NFL," said Dempsey. "And he'll be a good player in the pros."

Harper was one of three Salukis named to the Associated Press All-MVC team. Joining him are linebacker Granville Butler and cornerback Terry Taylor. Second team selections were wide receiver Marvin Hinton, offensive tackle Brad Pilgird and safety Greg Shipp. Tight end Pierre Pugh was an honorable mention selection.

Butler was the Salukis' leading tackler, and twice was the MVC defensive player of the week. He had 86 solo tackles and 84 assists, and, said Dempsey, only one bad game.

Taylor was MVC defensive player of the week in the season opener and then went on to intercept six passes. He was also the defense's fourth leading tackler.

Hinton had 36 receptions for 582 yards, while fellow second team selection Pilgird was the closest thing the Salukis had to a consistent run blocker.

Pugh was bothered late in the year by knee and back woes, and barely practiced at all the last three weeks, but the senior tight end still was SIU-C's leading receiver. He caught 42 passes for 448 yards.

Rick Johnson finished with 2,119 yards passing, a school record, but his 20 interceptions were one reason the Salukis lost five of six midseason games. Turnovers in general helped kill the SIU-C offense, which at one point scored just six touchdowns in five games.

That slump still bothers Dempsey.

"I was happy about being 6-5," he said, knowing that it was his fifth winning season during his seven year tenure. "But deep inside my heart I know we had a team that could have been 8-3."

A last second loss to Arkansas State gave SIU-C its first setback of the year, and a dreary 20-10 loss to Southwest Louisiana hastened the team's collapse. Somewhere between the 45-yard scoring pass that ASU beat them with, and the game next week, the Salukis lost something.

"They were so dejected after they were 3-0 and went down," said Dempsey. "I never seen a

See MVC, Page 23



Staff Photo by Greg Dredzon

Connie Price, 43, leads the Salukis in scoring with a 17 points per game average, she had 15 Monday.

## Saluki women hold on for first victory

By Jackie Rodgers  
Sports Editor

The SIU-C women's basketball team insists on doing things the hard way.

First, the Salukis lost to 19th ranked Oregon State by one point Saturday night. The Salukis could have had the victory had they not turned the ball over 26 times and shot only 47 percent from the free throw line.

Monday night, the Salukis edged a traditionally tough Vanderbilt squad 72-69 in Nashville, Tenn. Had the team not shot a very impressive 54 percent from the floor, it would have found itself on the short end again.

The Salukis did manage to cut their turnovers to 18 for the game, but still hit only 10 of 25 free throws, 40 percent. Junior Char Warring could convert only one of 12 freebies.

Warring still managed to lead the Salukis in scoring with 19 points on nine of 12 from the field, plus the one free throw. She also tied for the team honors in rebounds with 10. Sue Faber, who adds to her career scoring record with each point, also had 10 rebounds to go with her eight points.

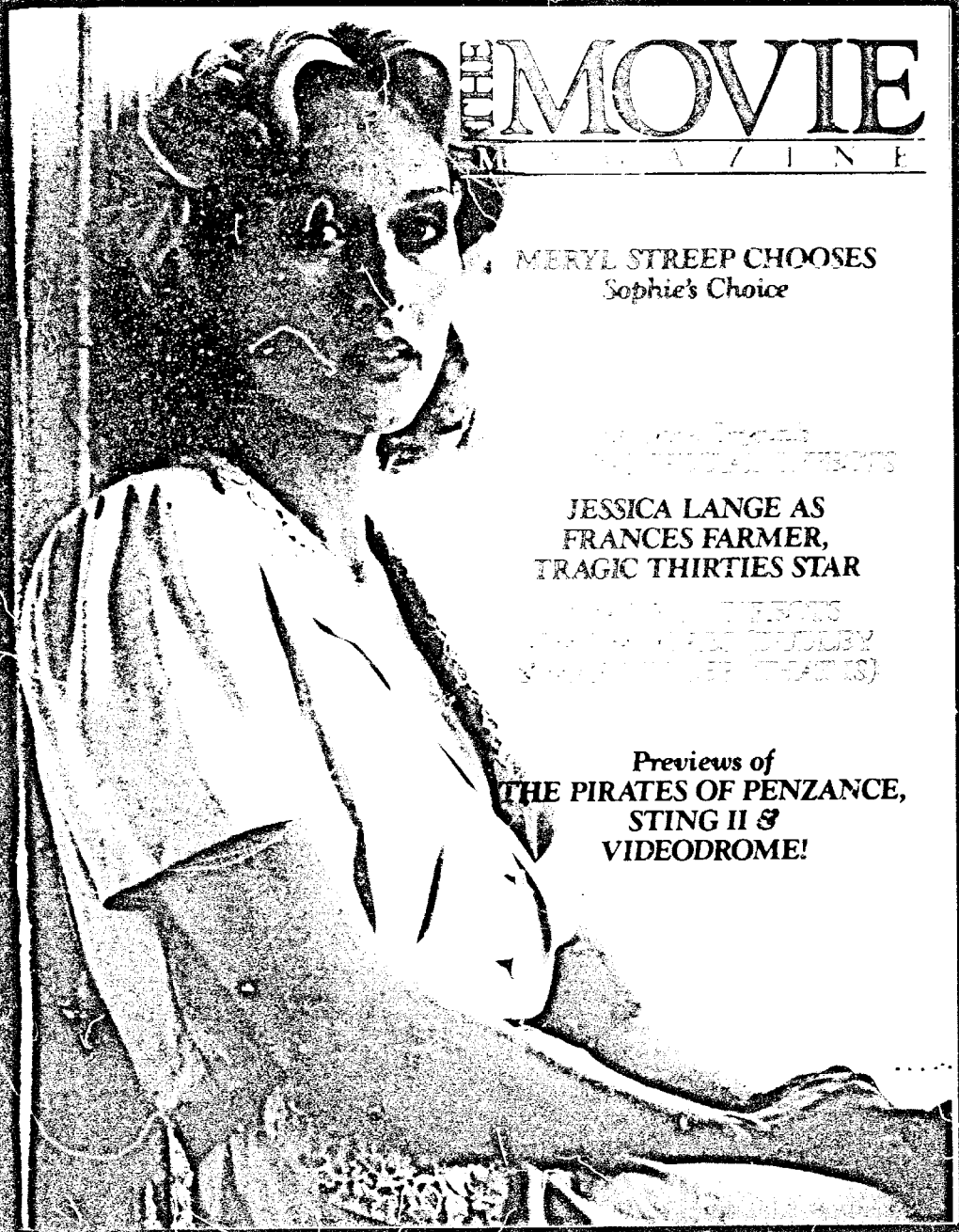
The Salukis trailed at half time 42-41, but scored the first basket of the second half to go ahead. Vanderbilt tied the game up 52-52, but the Salukis reeled off six straight points to pull

away. SIU-C tied by as many as nine points twice in the last eight minutes, but Warring and Connie Price (15 points, six rebounds), the Salukis' tallest players, fouled out down the stretch.

SIU-C managed to score only seven points after the six point scoring spurt at 6:24 in the second half. Warring fouled out with 7:49 remaining, and Price, who scored 19 points in the season opener and leads the Salukis with a 17 points-per-game scoring average, took her seat on the bench with 3:57 left.

The Salukis held off a late scoring rush by Vanderbilt to secure their first victory of the

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# THE MOVIE

MAGAZINE

MERYL STREEP CHOOSES  
*Sophie's Choice*

THE TRAGIC  
THIRTIES STAR

JESSICA LANGE AS  
FRANCES FARMER,  
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THE TRAGIC  
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# THE MOVIE

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### *The Perspective*

During the short 70 years since the birth of the motion picture industry, movies have defined our heroes, shaped our morality, set the pace for fashion, created national controversy, entertained us, provided new perspectives and perhaps best of all, stimulated our imaginations.

It's difficult to comprehend the true scope and power of the film medium. Yet we all know the magic created when facing a big screen and being touched by *Breaking Away*, thrilled by *Raiders of the Lost Ark*, moved by *Ordinary People*, or charmed by *E.T.*

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We invite your input and encourage you to write us with your comments.

**Durand Achée**  
Publisher

## THE MOVIE

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# NEW YORK

Here, on a big beige couch in a friend's apartment just off Central Park South, sits Meryl Streep, the 33-year-old actress whom *Life* magazine — in a heady flurry of hype and hyperbole surrounding last year's Victorian-era epic, *The French Lieutenant's Woman* — dubbed "America's Best Actress."

Meryl Streep is between pictures. At 3 A.M. on June 2nd, at the Old Fox Movietone Studio in Manhattan, director Alan Pakula called out his final "Cut!" on *Sophie's Choice*, the long-anticipated film version of William Styron's semi-autobiographical, best-selling novel. Streep is Sophie — Sophie Zawistowska, a beautiful, beguiling young Polish immigrant living in the Prospect Park area of Brooklyn in the summer of 1947.

In another few weeks, Streep, with Sophie's blonde hair clipped to a scruffy shag and dyed dirty brown, makes for Dallas, Texas, where she starts work in the title role of *Silkwood*, after Karen Silkwood, the plutonium plant worker-turned-anti-nuclear activist who died mysteriously in 1974.

"I was real upset when *Sophie's Choice* wrapped," she says, talking in sudden animated bursts. "I had this feeling that I'll never get a part like that again. I put everything into it and it was hard to leave."

That's what they all say, of course, but Streep, who first read Styron's turbulent romance in its original manuscript form when she was still attending the Yale Drama School, means it. For the film, which tells the story of a would-be William Faulkner named Singo (Peter MacNichol) and his stormy relationship with two lovers — Nathan (Kevin Kline) and Sophie — all of whom share the same Brooklyn boarding house, Streep threw herself into

the part like a woman possessed. She underwent 5 months of tutorship to learn Polish and German for the scenes of Sophie's pre-World War II homeland. She immersed herself in Alan Pakula's script and Styron's book, virtually becoming the young Catholic girl who had been imprisoned at Auschwitz by the Nazis, living with the guilt of having survived the death camp while those she loved perished.

Though she had read the book back in 1974 and fantasized then about playing the part ("I was looking for every excuse to get out of drama school," she laughs), Streep's coming to the part of Sophie was not — even after her Academy Award for *Kramer vs. Kramer* and her much-ballyhooped role as Sarah in *The French Lieutenant's Woman* — a fait accompli. In fact, as she tells it, Streep practically had to beg writer-director-producer Pakula to consider her for the role of the enigmatic Sophie.

"It's a long story," Streep says, leaning forward and planting her red, low-heel Italian pumps on the carpet. "It was really silly to read it when I was waiting on tables and eating tuna fish at Yale thinking, 'Well, sure I'd like to play that part — who wouldn't?' But then, when years later, the possibility arose that I actually might play it, I reread the book. It had been after a couple of other things I'd done — *Holocaust* and *Kramer* — and I wasn't sure that I wanted to do another female victim."

"This was previous to reading a screenplay," she continues, "and there was this long evolution of events where Alan Pakula called me while I was making *The French Lieutenant's Woman* in England and said 'Would you like to do it?'"

and I said, 'Well, yeah, I mean, but what script like? It's a very nice novel but I don't know what the script will be.' And he said, 'Basically, trust me and I said, basically, no, I can't. And he said, 'Well, I'll fly over to your gland and tell you the story.' And I said, 'Well, I know the story.' And so he got mad at me and went ahead and looked for other people."

So that was that, says Streep, except that then she got ahold of a pirated copy of Pakula's screenplay. "I read it and I just wanted to do it so badly," she remembers. "It wasn't the sort of stereotypical victim at all, it was really a multi-dimensional character with a lot of humor in it — humor and size — a kaleidoscope of emotions. So then it began all over again. My agent called Pakula and said, 'Please, please, see her!' and he finally consented to see me. I walk in and he had this Czech actress' pictures all over the walls and he had just about decided that she was Sophie — she was just about set to do it. We talked for a long time. We talked and talked and talked. And about a week later he called me and said 'You can do it.'"

One of the reasons Pakula (and co-producer Keith Barish) had been inclined to go with an unknown Czechoslovakian over a big name Hollywood star was that he was, according to Streep, dead-set on Sophie's authenticity, on her Eastern Europeanness. "That's what really held him back," she says. "So I told him I'd learn Polish, I'd do anything."

"I thought it would be a piece of cake, like picking up Italian or French or something — but it's not. It's a lot like Latin because there are 7 cases, I think."

My teacher will kill me if I don't get this right — grammar wasn't my strongpoint, I can get my accent. Anyway, because that it was real hard to learn, you have to parse every sentence as you speak it, and the word changes its ending according to whether it's the subject of a sentence or the object or the indirect object. It's really wild."

(Continued on page 7)

*Sophie's Choice* stars Meryl Streep, Kevin Kline as Nathan (center) and Peter MacNichol as the young narrator Singo (right).

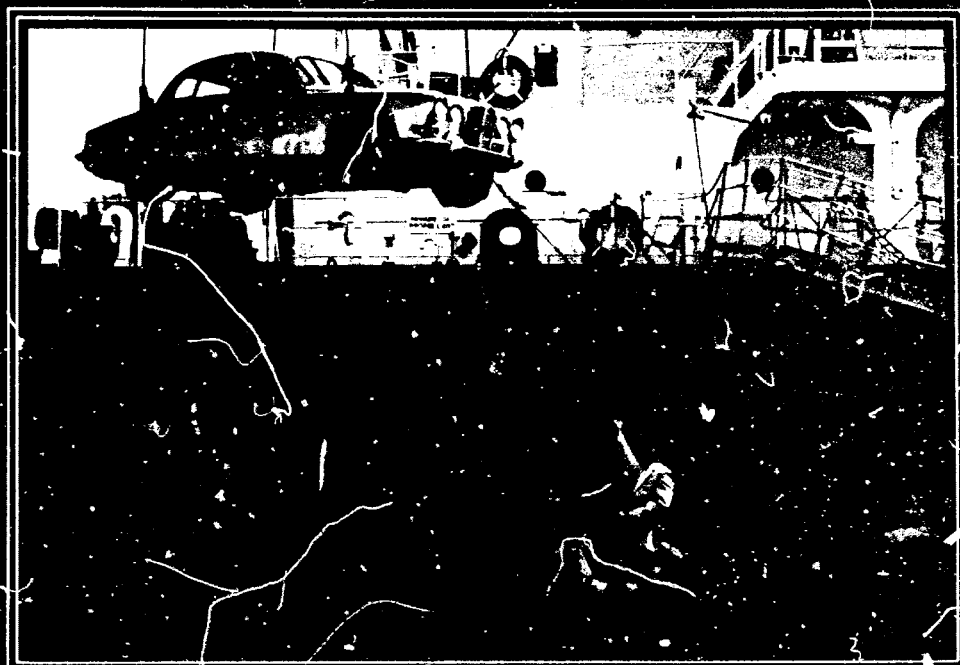


exclusive interview

## Meryl Streep Talks about 'Sophie's Choice,' Acting & Other Things

BY STEVEN X. REA





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# Special Effects

## THE DARK CRYSTAL

Special Effects Wizards Create A Mystical New World

BY JACOB A. ATLAS

It sounds like a producer's dream. No agents to call, no contracts to negotiate, no star salaries to pay, no temperamental actors to placate. In fact, for actors at all.

*The Dark Crystal* is the brainchild of Muppet creator Jim Henson. Henson came up with the idea of making a film populated only with creatures (he has no other definition for what he creates, noting this latest development is neither a puppet nor a Muppet) five years ago, before *E.T.* was even a gleam in Steven Spielberg's eye. But *E.T.* has already become a national treasure. Any film which uses mechanical creatures to tug at our heartstrings is bound to be labeled a bandwagon jumper, whether deservedly or not. Can the man who made Kermit the Frog and Miss Piggy lovers for the Seventies and realized the Yoda for George Lucas take on the challenge of the lumpy, lovable Extraterrestrial?

Not many filmmakers could have found the financial backing for a film as complex and unprecedented as *The Dark Crystal*. George Lucas, certainly; Steven Spielberg, now that *E.T.* proves he can do no wrong; and Henson. Although Henson is a generation older than either Lucas or Spielberg (he has grown children, one of whom is the editor of Harvard's prestigious *Lampoon*), he shares with them a sense of perpetual childhood. It was Henson who kept the vision alive. Henson who brought in artist Brian Froud to design the look of the picture; Henson who co-directed with fellow Muppeteer Frank Oz (the creator of both Miss Piggy and Yoda).

*The Dark Crystal* story (by Henson; David Odell wrote the screenplay) is a traditional fable in an imaginary world where rivers whisper and mountains move. Characters come from a race of Gelflings, Skeksis Mystics and Garthims. Like most fables, the story is about the battle between good and evil where a lone hero, Jen, must prove his worth and deliver the world from greed and decay. Shades of Luke Skywalker and the Empire.

Says Henson, "I had created creatures for *Saturday Night Live* which were unlike anything I had done for the Muppets. Those creatures moved more realistically and all of a sudden I started thinking along new lines. I wanted to do something that obscured the line between what was a puppet and what was human."

It was artist Brian Froud, most noted for his best-selling book, *Faeries*, who articulated the look of *The Dark Crystal*. The film combines the fanciful with the romantic, an echo with Victoriana. What Henson wanted and what Froud designed was a world of total anthropomorphism: every element in the world is

alive and possesses its own personality, its own history, its own complex set of emotions.

Froud interpreted Henson's thoughts, after which hundreds of people—molders, modelers, technicians, fabricators and mechanical designers—turned those thoughts into reality. Work on *The Dark Crystal* creatures began as early as 1979 when Henson and his cohorts were still filming *The Great Muppet Caper*. Many of the more than 430 experts who eventually contributed to making *The Dark Crystal* had never before worked on movies. Explains a production coordinator, "We needed people who were flexible. Some of the ideas [imaged]

strange. For instance the Skeksis, the evil masters of the Dark Crystal, are described as having birdlike faces, beak-like mouths, extra hands and a reptilian tail. The Garthims, the warriors who carry out the orders of the Skeksis, are beetle-like creatures with lobster claws, while the Landstriders have long legs, friendly faces and an anatomy based on giraffes. Each and every creature had to move realistically, requiring dozens of movable parts, naturalistic skin and expressive eyes.

The eyes gave the filmmakers the most problems. Without believable eyes the creatures would be able to perform but not to act. After all, as some critics said, all good movie actors speak with their eyes. At first, the movie-makers went the traditional route, experimenting with taxidermist and the waxmakers at Madame Tussaud's. Eventually they settled on technicians who design eyes for humans who have lost them due to accident or illness. After a year and a half the eyes finally satisfied Henson and Froud. A major stumbling block: the technicians had refused to make the eyes feel like just another of their professional tools.



Some of the creatures: a Mystic (above) and a Garthim Warrior (opposite page).



Some of the creatures: a Mystic (above) and a Garthim Warrior (opposite page).

It was artist Brian Froud, most noted for his best-selling book, *Faeries*, who articulated the look of *The Dark Crystal*. The film combines the fanciful with the romantic, an echo with Victoriana. What Henson wanted and what Froud designed was a world of total anthropomorphism: every element in the world is

(E.T. to r.)  
Henson,  
Kermit  
& Oz.



Another major problem was skin. Henson insisted that his heroes, the Gellings Jen and Kira, have humanlike skin. It needed to move, catch the light. Eventually foam latex was used and master make-up man Dick Smith, who created the Oscar-winning make-up for Dustin Hoffman's 120-year-old *Little Big Man*, came in as an advisor. By the time *The Dark Crystal* was completed, more than nine tons of Malaysian rubber had been used to cover the creatures.

Making them move was equally problematical. Henson wanted no jerks, no ticks, no hesitancy. "I don't like to get too specific about how the creatures were made to work," says Henson, "but we did use people inside them some of the time. They were mimes and clowns and acrobats, people who know movement. Those who did the movements were brought in very early and helped us work on the creatures."

Producer Gary Kurtz, whose credits include both *Star Wars* and *The Empire Strikes Back*, insists the mimes were used only about five percent of the time. The rest of the movements were accomplished through various techniques: radio control, mechanical linkage, hydraulic engineering and even traditional puppetry — the old arm-in-the-sleeve trick.

Henson admits the result of all the mechanics was often *Chinatown*. For instance, was often manipulated by 45 mimes as eight people at one time — that's just for one creature. With us it was a matter of dozens of creatures performing at the same time. It got pretty crowded." Frank Oz, who co-directed the movie with Henson, likened the set to Grand Central Station. A traffic cop would have come in handy. Video saved the day.

"Without TV monitors we couldn't have made the movie," admits Henson who first developed the technique of watching a TV monitor while working the Muppets for *Sesame Street*. "The video goes through the camera and shows us exactly what's going on. When we are performing our primary focus is the video monitor. Each person who manipulated a creature had his own monitor. There were even tiny monitors inside the creatures for the mimes to see what they were doing."

Henson insists *The Dark Crystal* is not a traditional special effects movie in the sense of *Star Wars*. But in another sense the entire movie is one enormous special effect. The difference is that most of the effects in *The Dark Crystal* were accomplished during the shooting on the soundstages of EMI in London, not added during post-production.

Kurtz contradicts Henson and says that a great deal of the picture is accomplished through such traditional special effects as matte paintings, miniatures, models and even blue screens. Most effects are created serially — one aspect of an effect is shot on a piece of film, then another, then another until all the elements are finally married in optical printing. Special effects experts on *The Dark Crystal*, Roy Field and Brian Smithies, both veterans of James Bond and Superman movies, confirm Kurtz's assessment but add that much of what we see in the movie was accomplished on the set. Waterfalls, smoking orbs, flaming caskets were all exploded right on the sound stages.

For Field and Smithies the most difficult effect was aging the Garthim monster and the Mystics. "Usually," explains Smithies, "aging is

done with dissolves. But what we wanted was to show the process happening, so we created a vacuum effect where the skulls collapsed inward on command."

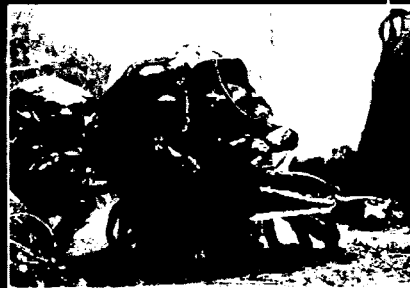
"In the first scene of the film," Smithies says, "the Dying Master, when telling Jen of his task, raises from a bowl of water the image of the crystal shard and Aughadd's mountain (she's a sorceress). This could have been done with a series of models and dissolves, but we sculpted the mountain from ice and shot it in reverse, using stop frame and melting the ice each time. It took about four hours and we had to keep the ice at freezing point because we also had light coming up underneath which naturally warmed the water."

"The same applied to the crystal shard. Both those scenes having been shot were then improved optically by cutting out frames to speed up the sequence and doing a partial dissolve between frames to get away from the slight jerks movement that you get when you do stop frame."

Interestingly, *Revenge of the Jedi*, the sixth *Star Wars* adventure, uses no stop frame action. Instead, Lucasfilm's special effects arm, Industrial Light and Magic, developed something they call go-motion, which eliminates the jerks. Go-motion was first seen in the otherwise forgettable *Dragonlayer* and earned an Oscar nomination for ILM.

For all the technique, Henson is well aware that what draws people to a movie is story, imagination, a sense of magic. With fantasy films, perhaps more than with any other genre of filmmaking, a bond occurs between the storyteller and the audience. If that bond isn't created the movie lies flat and dull.

Henson, through his Muppets, has proven he can create such a bond. Like Spielberg and Lucas, Henson has a gift for translating the



fantastical into popular form. "I make movies I want to go see," Henson says simply, echoing the exact same words Lucas used to explain why he made *Raiders of the Lost Ark*. *The Dark Crystal* opens December 17th.

## Streep . . .

(Continued from page 4)

Streep, along with the German-Polish contingent of the *Sophia's Choice* crew, spent four weeks filming the flashback episode of the story in Zagreb, Yugoslavia — scenes awash with images of family and friends, sprawling ghettos, the constant rumble of trains and, in the end, the concentration camp.

During that month I spoke no English at all. Streep recalls. I spoke only Polish or German, and it was a Polish and German cast. They were all real. I was the only imposter.

Streep starts gushing all over the place when she gets going on her craft, recounting the roles that have plopped her in places like Cornwall, England, circa 1860, or Poland in the 1930s, her work in movies like *Face/Off*, Streep's film debut, *The French Lover*, *Michael*, *See You in the Morning* and *For the Love of Money*. "It's great. How many people get to live that many lives in their lifetimes? That's really the whole kick of acting — pumping into these different circumstances. It's an ideal outlet for all sorts of emotions."

Prior to *Sophia's Choice* and the Silkwood picture which is just underway, Streep starred in *Steel Dawn*, a suspense thriller in which she plays a wealthy New York heiress who gets embroiled in a mystery and a love affair with her psychiatrist, played by Roy Scheider. Robert Benton, who directed Streep in her academy award-winning performance in *Kramer vs. Kramer*, was the director Streep is loath to give away much of the story line for *Steel Dawn*, suggesting only that the less known the better. It's a very glamorous character, though, she offers. "I got some nice clothes out of it. It's a very glossy, dark glamorous movie. I've never really been in a glamorous movie before."

Streep clears her throat. She runs a hand through her hair, shaking it up. Two gold, leaf-shaped earrings jangle against her long neck. The talk about glamour subject is as around to that age-old celebrity whodunit: Fame and fortune. Streep, one of a select few American actresses who can demand million-dollar per picture salaries, an actress constantly deluged with scripts and movie offers, is trying, amidst all the stardom and the media hype, to maintain a life of relative normality. She is consciously trying to avoid becoming spoiled by the whole Hollywood syndrome — the adles in constant attendance, the limousines, the big parties.

You can't get spoiled if you do your own thing. The actress philosophizes a grin, crossing her pale, pointed face. Is she trying to hoodwink an unsuspecting public into believing that Meryl Streep — the same Meryl Streep who adorned the covers of practically every magazine in America last year — does her own thing?

Well, she concedes, her eyes sparked with amusement. "I must say I'm very into permanent press. But, I mean, I think it's important

for me — to keep a hand on my life and the maintenance of it because you're supposed to be playing characters that do their own thing. If you forget how to do it then all you can play are movie stars."

But you gotta love it, she adds, her voice swooping from one octave to another. "You gotta love it at the airport when they have the car waiting for you. I must say, Holy mackerel! You don't have to wait for anything and the guy carries the bag — that's great. You'd be jerk not to love that."

*Sophia's Choice* opens Dec. 10 in exclusive engagements in New York, Los Angeles, Chicago, San Francisco, San Jose, Washington, Dallas and Toronto; other selected markets will open January 21, 1983.



*The Pirates cast (l. to r.): Angela Lansbury, Linda Ronstadt, George Rose, Rex Smith and Kevin Kline.*

## The Pirates of Penzance

BY JAMES H. BURNS

"The style of *The Pirates of Penzance*," says Wilford Leach, director and screenwriter of the upcoming multi-million dollar musical, "derived from our knowing that we had to create a world in which all that happens in the story would *logically* happen. The result is that *Penzance* offers a view of what really is *another* planet: one that is smaller, more old-fashioned, optimistic and generous than our own, but no less human."

*The Pirates of Penzance* is adapted from the Gilbert and Sullivan operetta first produced in 1879. It concerns a roving band of 19th Century privateers, led by the

dashing Pirate King (Kevin Kline). Among the sailors is young Frederic (Rex Smith), indentured to the pirates as a boy when his nurse, Ruth (Angela Lansbury), misheard his parent's instructions to apprentice him as a *pilot*. Ruth — now plain looking and middle aged — has stayed with Frederic throughout his servitude. She has also fallen in love with him. Since Ruth is the only woman whom the young buccaneer ever remembers seeing, she makes him believe that she is beautiful and convinces her charge to marry her. Despite Frederic's relationship with Ruth, he hates his life at sea, and he intends to leave the privateers on his 21st

birthday, the time when his servitude is to be terminated.

On that birthday, the pirate ship sails into Cornwall, England where a group of beautiful young women — all wards of the Major General (George Rose) — are wading. Frederic immediately sees that Ruth has lied to him, making him renounce not only the buccaneers, but Ruth as well. Frederic is also instantly attracted to one of the girls, Mabel (Linda Ronstadt). Meanwhile, the pirates are busy trying to woo the other ladies. Frederic plots to defeat the sailors by helping the Cornwall police, commanded by a rambunctious sergeant (Tony Azito), rid their

community of the privateers. Before the planned attack on the pirates can commence, however, the Pirate King and Ruth inform Frederic that since he was born on February 29th (which only falls every leap year), he has not yet had 21 birthdays. Frederic's sense of duty prompts him to rejoin the buccaneers, meaning that he must now aid them in thwarting the police onslaught that he helped organize. This conflict eventually sets the scene for all of *Penzance's* characters to find happiness.

Modern interest in the Gilbert and Sullivan classic was inspired when Manhattan theatrical impresario Joseph Papp, head of the New York Shakespeare Festival, launched a Central Park staging of the play in July of 1980. Its enormous success led to a move to Broadway, where *Pirates* is still running, accompanied by affiliated productions taking place in many parts of the country.

As with most successful Broadway shows, interest in *Penzance's* film rights was almost immediately displayed by numerous studios and producers. Papp rejected those offers until he agreed to produce a film rendition in association with Ed Pressman, whose past credits (including *Old Boyfriends*, *Heart Beat* and *Conan*) proved that he possessed a shrewd combination of commercial and artistic sensibilities.

"Ed was the only person who seemed genuinely interested in presenting our adaptation in its original form," explains Papp. "Ed wanted to reflect the nature of the show by retaining the original cast and keeping Wilford Leach as director."

Obviously, *Pirates'* casting decisions had already been made, but what made Leach choose his initial selections?

"I wanted actors whose voices would keep their individuality," the director responds. "I also like pop singers, which made it natural for us to think of Linda Ronstadt for Mabel. The Gods were with us, because not only did Linda have the voice to do the show, but she *wanted* to be in it. It turns out that Linda had wanted to be in a Gilbert and Sullivan show ever since she was in the sixth grade, when her older sister sang 'Sorry Her Lot' from *H.M.S. Pinafore*. Actually, that's why we added that song to *Pirates*."

Leach filled the bulk of *Penzance's* additional starring parts with seasoned stage performers. Kevin Kline had trained under and worked for John Houseman, and won a Tony Award (Broad-

# previews

his Oscar) for *On the Twentieth Century*. George Rose had played Broadway for over 20 years, in such plays as Richard Burton's *Smile*, Katherine Hepburn's *Corn*, *Fair Lady*'s twentieth anniversary revival and *The Kingfisher* earning awards for the latter two. Tony Azito had appeared in *Creepyness Opera* and *Happy End* in the films *Night of the Juggler* and *Union City*. *Pirates*' remaining male lead role, Frederic, was ultimately given to Rex Smith, a rock

singer/actor who had been seen on Broadway in *Grease*, on TV in *Sooner or Later* and in the film *Heading for Broadway*. The one newcomer to *The Pirates of Penzance*'s headliners is another Tony Award winner, Angela Lansbury, veteran of 41 films (garnering 3 Oscar nominations for *Gaslight*, *The Picture of Dorian Gray* and *The Manchurian Candidate*), 13 major stage shows (most memorably in the 1960's *Mame* and the recent *Sweeney Todd*), and 26 TV pre-

(Continued on page 14)



Mac Davis (bloody) & Jackie Gleason (be-ringed) in *Sting II*.

## STING II

1973's *The Sting* told the spellbinding tale of two con men, Fargot Gondorff and Jake Hooker, pulling the perfect scam on a sinister gangster, Doyle Lonnegan. The world responded to the film by bestowing it with numerous awards and making it one of the highest grossing movies of all time. When it was announced that there would be a sequel eight years after the original's release, Hollywood was surprised. When it became known that Jackie Gleason would replace Paul Newman as Gondorff and that Mac Davis, best known for his singing, would play Hooker instead of Robert Redford, Hollywood was shocked.

"When you do the 'Son of anything,'" says Jackie Gleason, "even if you are doing it with the original cast, you can be in trouble. Yet, *Sting II*, which opens February 15th, makes a switch—now there are different attitudes and approaches to the association between the grifters than in the first film. Judging by the way the movie has been directed and the acting in it, I think that *Sting II* is going

to be a hit. When people walk out of the theater, they'll say, 'We were very well entertained.'"

Despite the new film's altered perspective, the original's screenwriter, David Ward (who recently made his directorial debut on *Cannery Row*), wrote *Sting II*'s scenario. With producer Jennings Lang (*Earthquake*, *The Front Page*) and director Jeremy Paul Kagan (*The Chosen*, *Heroes*) taking over the reins from *Sting I*'s production troika of Michael and Julia Phillips and Tony Bill and director George Roy Hill, Ward is the only behind-the-scenes principal who worked on the initial picture.

Ward's screenplay picks up nearly ten years after *Sting I* in 1940's New York, when Kid Colors (Bert Remsen), veteran con man who helped Gondorff and Hooker in the first film's scam, is murdered by Doyle Lonnegan (Oliver Reed). Lonnegan arranges through the grapevine for Manhattan's underworld to think that a wealthy racketeer named Macalinski (Karl Malden), was re-

(Continued on page 14)

## Videodrome

"If people go to *Videodrome* expecting to see a head explode, they'll be disappointed," says writer/director David Cronenberg, referring to the infamous scene in his last film, *Scanners* (about battling telepaths). "*Videodrome* is a bit more radical than my past work in terms of structure, but my sense and choice of themes and imagery is still intact."

Cronenberg's special brand of intense filmmaking has thus far been witnessed in the low-budget movies *The Brood*, *Fast Company*, *Rabid*, and *They Came from Wuhin*, which featured such diverse subjects as the world of race car driving and a venereal disease that breeds parasites which drastically alter their hosts' personalities. *Videodrome* marks Cronenberg's first picture for a major studio.

The premise that so intrigued Universal involves small time cable TV station operator Max Renn (James Woods) discovering a program entitled *Videodrome* that is being aired covertly via satellite. It showcases perverse sex acts, including sado/masochism, bondage, and possibly carnal murders. Renn is captivated by the show, which soon starts causing him to have his own weird fantasies. When Max suspects that the broadcasts emit some type of inducement to their viewers to hallucinate, he becomes obsessed with tracking down *Videodrome*'s source. During his investigation, Renn meets such eccentric characters as pop psychologist Nicki Brand (Deborah Harry); Professor O'Blivion (Jack Creley), who offers vagrants a mission where they can watch television for free; the Professor's daughter, Bianca (Sonja Smits); and Barry Convex (Les Carlson), who finally turns out to be one of the picture's heavies. Renn's ultimate conflict begins when he has trouble separating his *Videodrome*-influenced illusions from reality.

"*Videodrome* is not 'the film that attacks television,'" states Cronenberg. "A tag like that would be an over-simplification, because *Videodrome* is incredibly complex. Such a description would also make the movie sound like a parody of TV and maybe seem boring. Simply by *Videodrome*'s nature, however, it does touch on television's potential for manipulation."

James Woods lashes out in *Videodrome*.



Universal's original release plan for *Videodrome* would have enabled America to have already judged whether the director's critique is apt. *Videodrome* was going to be distributed last October, until audiences' reactions at test screenings made the studio decide that *Videodrome* needed further editing. The picture is now scheduled to open January 28.

"Having to do the extra editing didn't bother me," Cronenberg claims. "In fact, that's why you have advance screenings. When I do a preview, I'm not hoping that people will love the film, because I know very well that the picture isn't yet perfect. The audience's response helps show you the areas of your movie that need refining."

Some of the film's reworked material concerns Max Renn's fixations. Those sequences allow

(Continued on page 14)



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Jessica Lange stars as tragic Thirties actress Frances Farmer (far left & left). The real Frances Farmer (above) died in 1970.

# JESSICA LANGE AS FRANCES

## Producer Marie Yates Brings the Compelling Story of Frances Farmer to the Screen

BY CHRIS HODENFIELD

When Hollywood makes a picture about Hollywood, it usually turns out to be an expose of the grim, sharky side of the glitter pool. *Sunset Boulevard*, *The Oscar*, *The Big Knife*, early versions of *A Star Is Born*, *Mommie Dearest*, it's a long list. *Singin' in the Rain* is one of the few to take a light-hearted look.

This can't be an accidental trend. It was a rainy day in the San Fernando Valley and Marie Yates, producer of the new movie *Frances*, was waiting for Mick Jagger to call. She came to the door of her dark slate house and said, "Good things happen on rainy days." She had warm, twinkly eyes, a maroon sweater, weathered jeans and gold slippers. It occurred to me, as Ms. Yates served me coffee in a black Chinese porcelain cup, that this was a different kind of movie producer.

Marie Yates was working a mid-level production job at MGM six years ago when she came across the shopworn, unsold manuscript of William Arnold's *Shadowland*, which told of the beautiful, spirited and rebellious 1930's actress Frances Farmer and her horrifying experiences with Hollywood, asylums, electroshock and worse. Yates not only bought the rights to *Shadowland*, she dove into the research and helped edit the book. Yates managed to root out the last survivors, including a very private detective who'd held a torch for the actress these many years. From the book and her own interviews and research, Yates and co-producer Jonathan Sanger put together the awesomely awful saga of Farmer's life (the screenplay is by Eric Bergren, Christopher DeVore and Nicholas Kazan).

*Singin' in the Rain* it isn't.

"She was like a Diane Keaton or a Jane Fonda. She dressed as she liked, she was outspoken, she went out with the farmworkers and picked fruit," says Yates. "That's why I say she was about 15 or 20 years ahead of her time."

Frances Farmer, though only 21 years old, had just scored her biggest success, portraying two roles in *Come and Get It* (1935) when she got fed up with Hollywood. She moved to the New York theater world and fell in with Clifford Odets and the left-oriented Group Theatre. Disappointed in them, she returned to Hollywood.

"When she came back, she really had to eat it," Yates says, shaking her head. "She was making B-movies back to back and she started to drink and take pills to keep her weight down. She was so beautiful and so well known, and she hated that. She started to resent the fact that people were exploiting her. They got more vindictive and gave her more B-movies."

"There was a scene in a movie called *Flaming Gold* where she had to fall in the mud. And she had to do it something like 17 times. She kept asking, 'Why am I doing this?' And her director just sat there and let her fall in the mud."

Because of her associations with leftists, she came to be labeled, wrongly, a communist. Her troubles came in a heap. While on parole for a drunk driving charge, Frances Farmer got in a free-swinging fight with a hairdresser, a woman, and broke her jaw. The hairdresser (whom Ms. Yates tracked down in Hawaii for interviews) pressed charges.

"The police went and broke down her door at the Knickerbocker Hotel where she had been sleeping in the nude," Yates says. "And they said she had been coming on to the police as they broke down the door. They booked her. That was the first time she was put into a home."

Farmer was released into her mother's custody. Whenever they would disagree, her mother would threaten her with another trip to the asylum.

Eventually, the threats were fulfilled. Frances Farmer spent five years in an asylum in the state of Washington, frequently subjected to electroshock therapy.

"I don't know if you know about the conditions of those days," Yates says. "They ate and slept on the floor and did everything else on the floor. She was taken out of the hospital and raped, I don't know how many times, by the soldiers from a nearby Army base. The soldiers would also take her to parties where politicians were, and they would dress her up and they would rape her because she didn't know one side from the other any more. And then they would electroshock her so she wouldn't remember any of it."

Farmer eventually found her way into the hands of a Dr. Walter Freeman, who had the motto "Lobotomies get them home." His specialty was the trans-orbital lobotomy, a less dismantling process, comparatively, than a pre-frontal. "He said people were sick in their imaginations. By putting this instrument just underneath their eyelids, that would sever the artist's ability to imagine. Because that's where

(Continued on page 13)



# Actor-Director Tony Bill Sails Through Hollywood . . . & Guides Dudley Moore & Mary Tyler Moore In 'Six Weeks'

BY ERIC ESTRIN

ony Bill stands at the helm of his 65-foot sailboat, *Olmka*, tanned and grinning. The balmy breeze ruffling his hair is also powering his craft gently up the southern California coast. It is late summer, the hottest, smoggiest day of the year in Los Angeles. But here on the water it is cool and clear, and Bill, decked out in white slacks and red shirt, looks as if his only concern in the world is keeping his sails full and enjoying the afternoon sunshine.

A Hollywood Renaissance man, Bill, now 42, achieved film success first as an actor (*Shampoo*, *Washington Behind Closed Doors*), next as a producer (*The Sting*, *Taxi Driver*), and most recently as director of the critically acclaimed *My Bodyguard*. He has just finished shooting *Six Weeks*, his second directorial effort (starring Dudley Moore and Mary Tyler Moore).

Despite all his activity in the film industry, Bill makes it abundantly clear that this is where he feels most comfortable. "I go to work so I can afford the boat — let's put it that way," he says, in a voice flat and calm as today's sea. "Sailing is my only habit."

If Bill sounds a little different from the typical, "show-business-is-my-life" movie producer, it's because 20 years after breaking into the business playing Frank Sinatra's little brother in *Come Blow Your Horn*, he is still, in a sense, the new kid on the block, a Hollywood maverick struggling to do good work outside the competitive confines of the corporate film-making machinery.

"My feeling is, you spend so much time not making movies, that that's what you should pay attention to in your life," he explains. Accordingly, Bill surrounds himself with good friends and good art, and spends as much time as possible on the water, enjoying an average of two or three long sailboat races each year to places like Honolulu and Puerto Vallarta.

It's a schedule that allows him barely enough time to make movies, and certainly not enough to concern himself with the caprices of the business, which he considers a dying industry. "I'm totally ignorant about the movie business," he says. "I try not to pay attention to anything I have no control over. I just kind of don't go anywhere I can't walk."

The lifestyle suits him well. In a business where connections are said to be everything, Bill has gone outside the system to establish a network of his own and based it in Venice Beach, miles away from the Hollywood hustle. He has staffed it with neophytes in need of a break, and risen to the challenge by turning out an unusual ration of successful, quality films.

What's more, he's managed to become well liked by the Hollywood establishment while doing so, an unachievable accomplishment for

HOWARD ROSENBERG



The director at ease (left) near his Venice studio and squinting through the camera (below). Opposite, Bill exhibits his low-key directorial style with Mary Tyler Moore (left) and Dudley Healy (right).



other independent-minded filmmakers who can't seem to get their work distributed to the public.

For that, Bill owes something to his boyish charm and even-tempered personality — a combination that makes him a talented dealmaker without causing him to sacrifice his personal vision. But Bill, or TB, as his friends call him, maintains that if he makes it look easy, it's only a little Hollywood sleight-of-hand.

When it comes to directing, he insists, any appearance of sophistication on his part stems not from knowledge or skill, but from his expectation of eventual failure. "I feel like I'm condemned for the rest of my life to go to work knowing that I don't know what I'm doing," he admits. "I do not have the confidence of the kind of director who says, 'I know just where to put the camera; we don't need to film the rest of that sequence; we're gonna cut over there, and then we're gonna come back over here.'"

Bill had been looking around for a film to direct since *My Bodyguard* in 1980. There were things about directing he clearly enjoyed — the opportunity to use a synthesis of his outside

knowledge, for instance, and his knack for functioning as an inspirational team captain.

The script he decided on (by David Seltzer) is the story of a congressional candidate who's drawn to the head of a cosmetics empire after he flips for her young daughter.

Bill was attracted to *Six Weeks* for several reasons, including the chance to work with Dudley Moore in his first dramatic role. According to Bill, Moore was everything he expected. "It was as good as it gets," he says. "You show up in the morning, and laugh your ass off all day long while doing good work."

And Moore, in turn, praises Bill for creating "an atmosphere where everyone can contribute. Tony is very relaxed and he's very willing for actors to do what they want, what they feel comfortable doing. The fact that he doesn't consider himself a strong director is actually much more of a help than a hindrance because it allows me to deliver what I can instead of aiming for somebody's image of what I can do."

After Bill came aboard, Mary Tyler Moore was signed to play the female lead, adding another light-hearted touch to what is essentially a bittersweet family drama.



The story revolves around young Katherine Healy, whom Bill calls "the most remarkable non-professional I've ever worked with, and I've worked with a lot of unknowns over the years." Healy, a star ballerina with the New York City ballet, was recruited for her first film role because of her dancing skills. She plays the daughter who serves as a catalyst in Mary Tyler Moore's reluctant romance.

Bill recalls meeting with the film's producers, Jon Peters and Peter Guber, when they asked him the big question: Could he start filming in eight weeks and finish 10 weeks later? "That was the given," Bill says. "It was a script and Dudley and eight weeks to go. So I called everybody who had worked for me on *My Bodyguard* and said, 'Can you ride again?'" Many could, and the film was eventually completed on time and under budget.

It probably couldn't have been done if not for Bill's studio, Market Street, which includes a projection room where he was able to view dailies, and editing facilities, which were valuable during the final phase of production. More importantly though, the dozen or so offices in the compact studio were stocked with friends and associates with whom Bill shares a give-and-take of opinions and advice. The studio is also where Bill currently resides; he has two teenage children who live with his estranged wife in Brentwood.)

"If I have a janitor who goes around emptying the trash, or the windows need cleaning or the building needs painting or whatever, I'd much rather hire somebody who has the ulterior motive of being an actor or director, or writing a script, than somebody upon whom none of the surrounding atmosphere will rub off," he explains.

Bill has a reputation as the man newcomers approach for a break, or at least an honest opinion about their work. Screenplays pour in from his transom. Almost all the films he's produced or directed (including the endearing but overlooked *Hearts of the West*) have come from scripts by first-time screenwriters without agents, and he's especially receptive to material, he says, when approached in a private way.

Though he might be able to find a higher percentage of quality scripts by dealing with established writers and agents, Bill says he'd rather deal in volume. He's staked out his own story, and it enables him to stay close to the material without having to hang around pub-

lishing houses to find out what the hot new novels are, and to take lunches with people he doesn't like. "I don't have a lot of people to compete with this way," he says. "It's something I wouldn't do well."

TB finishes his paté and lets the *Olimka* drift a while longer, while he discusses upcoming sailing plans with his friends. It's almost Labor Day weekend, so that means three days of sailing — one with producers Peters and Guber,

## FRANCES . . .

(Continued from page 11)

they were "sick." And what it would do would inhibit them, if not completely stop them, from conceptualizing. And if you take that away from an artist, what do you have left? Freeman was being touted as the king of the lobotomy, the brilliant man of the day. Later on people realized that he was a madman."

Yates admits the story would have been too depressing if it were not for a man in the shadows of Farmer's life, the partly fictionalized role that is played in the movie by playwright Sam Shepherd.

"The movie begins and ends with him, so it's not a total downer. They were soul mates. Once when he was up on a phony murder charge, she supported him with about \$18,000. He knew Frances from the time she was 16 to the day she died. He's a rather eccentric individual, because he talks about a truth that people don't want to hear."

"I'd heard of him, but for 25 years he was still clandestine. He would never talk to anyone about Frances Farmer." A private detective, he ran a make on Yates. It took months for him to open up. "Finally one day he just cracked. He walked me to my car and a tear trickled down one side of his face. He said, 'It's been 25 years that I've never talked to anyone about Frances Farmer. Who are you to come along and open it up?'"

Every actress in town was naturally fascinated by the Farmer role (Jane Fonda and Goldie Hawn wanted it; Jessica Lange, who finally played it, had earlier attempted, unsuccessfully, to interest directors in the story). Many of the uninterested studio bosses, however, still only foresaw a dark story of a stat-

another with Sally Field and her kids, and a third day still open.

On the way back, Bill muses about his improvisational directing style, which he describes as "a tight wire act with no net." If he keeps his head clear and his balance intact, he can manage to avoid falling into the abyss of bad judgments and broken budgets that he's convinced would bring about a swift end to his directing career. "I have no idea how capable I would be of taking it on the chin," he says, not surprisingly, since it would be a relatively new experience for him. "I'm talking about real pants-down, boo, hiss, tomatoes-at-the-screen rejection."

"When that happens, to tell you the truth, I think I'll just skulk away," he says with a defiant chuckle. "Really, I think I'll just say, 'You're right, you're right, I agree. You finally caught up with me. Now I finally get to go on a real long cruise.'"

His crew has a good laugh over that one.

*Six Weeks* opens December 17th.

probably immoral, who used to throw fits.

"They didn't care why," Yates said. "I wanted to be true to Frances, I wanted to vindicate her."

Two others interested in vindicating her were director Graeme Clifford and producer Jonathan Sanger, whose success with *The Elephant Man* earned him the ready interest of EMI-Brookfilms. Sanger knew that Farmer's story, which is taken as far as her 1958 appearance on the TV show *This Is Your Life* (she died in 1970), would be a heavy picture, but of an inspirational, cathartic value. "She was not a basket case by any means," Sanger informed us. "She was a courageous, life-affirming person who was beaten for it."

Yates' being the Woman in Charge Here gave her some special insights into Farmer's problems, or those of any woman in the movie racket. "I'm not into identification at all," Yates demurred, "but I began to see some of the difficulties. Women are treated a certain way."

Also providing inspiration was Yates' show business family. Her mother was radio star Ann Page, and her uncle worked with Gregory Peck. "Montgomery Clift was always around and literally bounced me on his knees as a child," she says.

Besides overseeing the final stages of *Frances*, Marie Yates is also nailing down an 8-part TV mini-series, an original love story, and the Mick Jagger project.

Speaking of which, the phone rang. She took the call and her speaking tone was delighted. It sounded like long distance. When she hung up, she was bright with excitement. Was that Jagger?

"No," she said. "That was the call before the call from Jagger."

*Frances* opens December 3 in New York and Los Angeles and in other selected markets on January 28.

## The Pirates of Penzance . . .

(Continued from page 9)

sentations. Leach let Lansbury work fairly independently, which he says is the way that he deals with all actors.

"Let an actor find the role in himself," Leach asserts, "and then he'll almost be the character."

Leach's main concern with his cast was to unite them in bringing *Penzance* to life in the kind of madcap, fun-filled way that has provoked some critics to compare the tone of the play to the antics of Monty Python and the Marx Brothers.

"*Pirates*' humor comes from showing a world of reality askew," states Leach. "It would have been a mistake for me to think of *Penzance* in any conventional way. For example, at the time that this story takes place, there were no pirates any more. Consequently, anyone claiming to be a pirate would be some sort of free spirit."

To enhance *Pirates*' thematic delights with *celluloid* magic, Leach enlisted the services of special effects wizard Brian Johnson, who won an Oscar for *The Empire Strikes Back* and also worked on *Dragonlover*, *Alien* and *Space: 1999*. (Johnson's tricks were added to live action footage shot by cinematographer extraordinaire Douglas Raiders of the Lost Ark Slocombe.)

The *Pirates of Penzance*'s visual thrills weren't only generated technically. The picture contains the wildest action scenes this side of Steven Spielberg.

"*Pirates* gets so wild that a lot of people think that we did a lot of improvised tumbling and bumbling," says Tony Azito, "but we didn't. There couldn't be improvising with everybody moving around like that. There would have been chaos. Graciela Daniele (both the play's and film's choreographer) is a perfectionist. All of the fight sequences for the stage play were planned. For the movie, they had to be even more precise."

No matter how proficient Azito and company were, a potential danger for *Pirates* is that moviegoers might consider the story an antique that couldn't possibly please a 1980s audience.

"We treated *Penzance* as a new work — something living, rather than as something to be done with reverence toward the dead. We approached the production from the script and music, rather than from the tradition of how *The Pi-*

*rates of Penzance* ought to be done."

Leach's approach worked on Broadway, where *Pirates* won 3 Tony Awards (for Best Revival, Best Director and Kevin Kline), 2 OBIE Awards, 5 Drama Desk Awards and the Outer Critics Circle Award for Best Musical. The director and his associates are obviously gambling that this February 18, filmgoers will also react positively to a movie whose stylized whimsy could present a refreshing relief from the world's ubiquitous everyday hassles.

"*The Pirates of Penzance*," Leach admits, "presents a world without cynicism. There's not one character in the picture that you wouldn't like to have over to dinner."

## Sting II . . .

(Continued from page 9)

sponsible for Colors' death.

Jake Hooker, now down to his last dollar due to bad investments, and Fargo Gondorff, fresh from a two-year stay in the Florida State Penitentiary "on a bum rap," decide to get revenge on Macalinski. They scheme to have Hooker pose as a champion boxer, not realizing that Lonnegan is aware of their every move, determined to kill them in retribution for conning him a decade earlier.

Ward's script also introduces a beautiful con woman named Veronica (Teri Garr), who uses the alias Countess Veronique. A romance develops between Veronica and Hooker, with the latter ignorant that the "Countess" has some sort of mysterious tie to Lonnegan. Helping the gangster is Big Apple police detective Francis X. Bushman (Val Avery), whom Hooker first meets when he steals a railroad ticket from him.

"*Sting II* is inspired and is an expansion of the first *Sting*, rather than a continuation," asserts director Kagan. "Our Fargo Gondorff and Jake Hooker are based on two very famous real-life con men who are totally different from the original two characters. *Sting II* also has more comedy and the nature of the con is more intriguing than in *Sting I*. In this picture, the con men themselves get conned."

Kagan feels that a director should try to put together a cast that is friendly to one another. He even went so far as to fly Oliver Reed (who inherits the part of Lonnegan from the late Robert Shaw) in from London for a few days so that he could get acquainted with the picture's ensemble

one month before the Englishman had to show up for filming. During that visit, Oliver clowning around by doing hand-springs and lewd gestures off-camera while the other actors were filming their scenes. At one point, Reed peeled off his shirt and jumped in front of the camera, dancing around the cast members.

"That's the way he is without having a drink," comments Jackie Gleason, grinning.

Not all of *Sting II*'s unplanned moments were as wild as Reed's stunts. When the film was lensing at Los Angeles' posh Rex restaurant — posing as "The Blue J" nightclub — famed bandleader/trumpeteer Harry James (who plays himself) and a few of *Sting II*'s other musicians treated the crew to an impromptu concert. The event was made even more memorable when Jeremy Paul Kagan joined the group on clarinet.

To help achieve a sense of pleasant illusion, the artists responsible for *Sting II*'s look often opted to "suggest" the 1940s, instead of recreating the era in exact detail.

"We tried to make the clothing in *Sting II* capture the essence of the period, rather than actually documenting it," confirms costume designer Burton Miller.

One design element that couldn't be merely suggested: men's haircuts. All of *Sting II*'s male actors had to get 1940s coiffures.

"When that was done," Mac Davis recalls, "nobody recognized me. When I came home after the haircut, my dog — a big old bloodhound — tried to tear me up. Until he smelled me, he didn't know who I was."

Davis' pursuit of reality for his role included doing his own stunts during *Sting II*'s climactic boxing match.

"I got banged up," reveals Davis. "I was trying to make a slow motion shot — there's a point in the fight where Jake gets knocked down — and I went flying through the air, landed on my rib cage, and broke a rib; it looked terrific! It was my own fault, though. I was overacting."

Some media pundits have surmised that Davis went to such lengths to help offset a comparison between himself and his progenitor as Hooker, Robert Redford. When told that some people will view his performance in Redford's shadow, Davis doesn't seem bothered, apparently believing that he's not in competition with the famous star. Mac considers *Sting II* as another chance to expand his thespian abilities, displayed twice before in *North Dallas Forty* and *Cheaper to Keep Her*.

"I'm basically a songwriter who sings and an entertainer who acts, quote, unquote. Acting is a challenge because it's something I really don't have that much experience at. Film acting is hard work. It's long hours and very repetitious, but I love it. Acting is a chance to jump out of my skin and be someone else for a change. Who hasn't wanted to do that once in a while?"

Inevitably, the entire *Sting* sequel will be pitted against its predecessor. Jeremy Paul Kagan insists that his picture can sustain the test, as long as people care about *Sting II*'s characters.

"I think that they will," states the director. "Even though all of the characters in *Sting II* survive by lying, there's a 'backstage' area where they don't lie. That's where I feel audiences will learn to care about these people. At least, what's important to me is the truth in people's lives."

## Video-drome . . .

(Continued from page 9)

*Videodrome* to display the morbidly fascinating special photographic and makeup effects that Cronenberg's movies have become famous for. *Videodrome*'s scenes of delusion — including a television that becomes organic — were developed by Rick Baker's EFX Inc. (An American Werewolf in London), Frank Carere and video coordinators Michael Lemnick and Lee Wilson.

"Their contribution," comments Cronenberg, "is a tremendously vital part of the movie. *Videodrome* was written so that its hallucinatory aspects actually lead to one of the film's major revelations. At the same time, I'd hate for people to feel that *Videodrome* is solely an effects picture. Its first half hour doesn't have any effects. *Videodrome*'s other elements — acting and story — are good enough to stand on their own. If nothing else, I think that the least people will say is that *Videodrome* is an interesting movie. As a result, I think that its market can be broader than that of a film that only highlights special effects."

"Obviously," the director adds, "there'll be some people who might not want to sit through *Videodrome*'s 'straight' scenes. Overall, though, I don't think that will be the case. Effects freaks still want more than just special effects, even if they don't always realize it."

"I mean, why settle for great effects if you can get effects plus?"



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